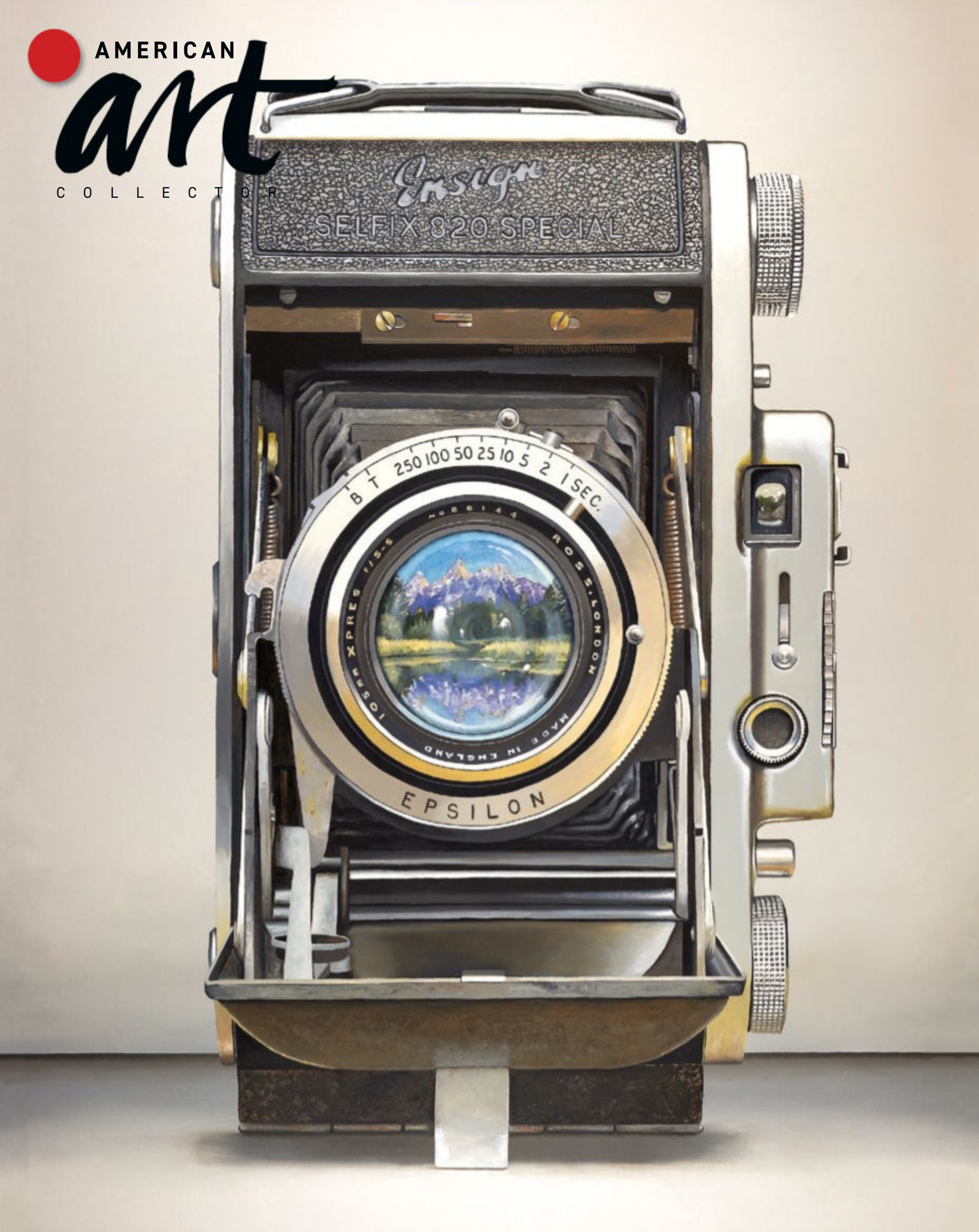
INSIDE: WOMEN ARTISTS • SUSANNAH MARTIN • ALEX VENEZIA • SCOTTSDALE FERRARI ART WEEK • FLORALS

MARCH 2025 **ISSUE 233**

AMERICAN art COLLECTOR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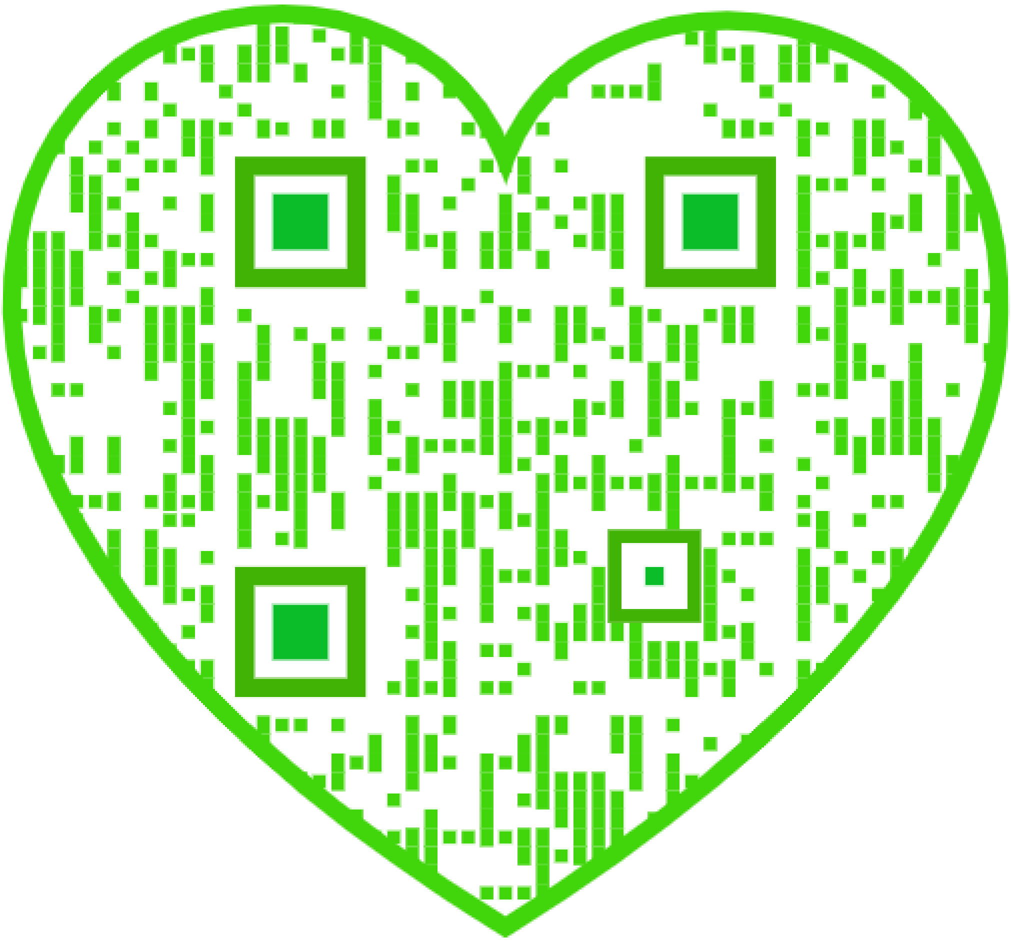

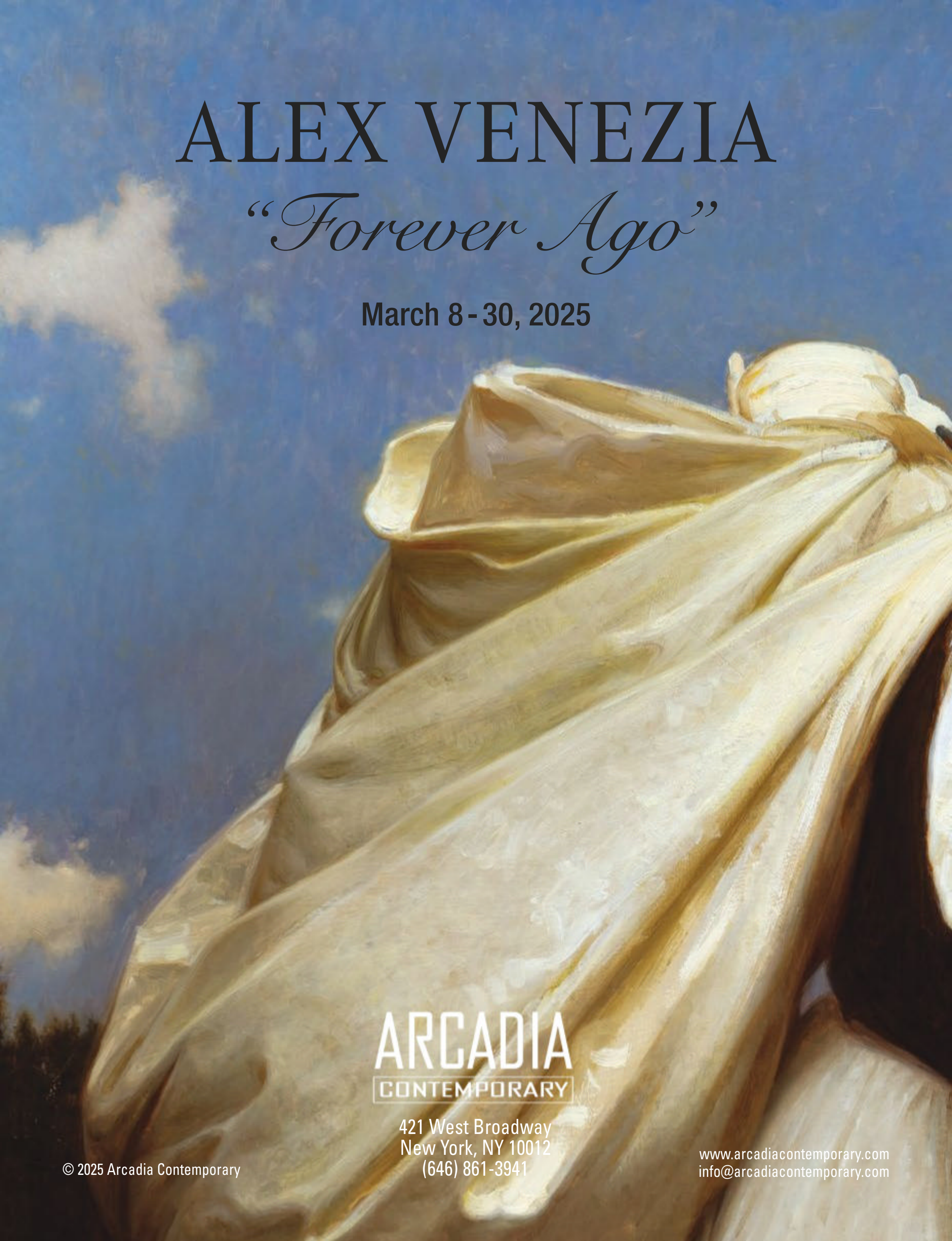

ALEX VENEZIA

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March 8 - 30, 2025

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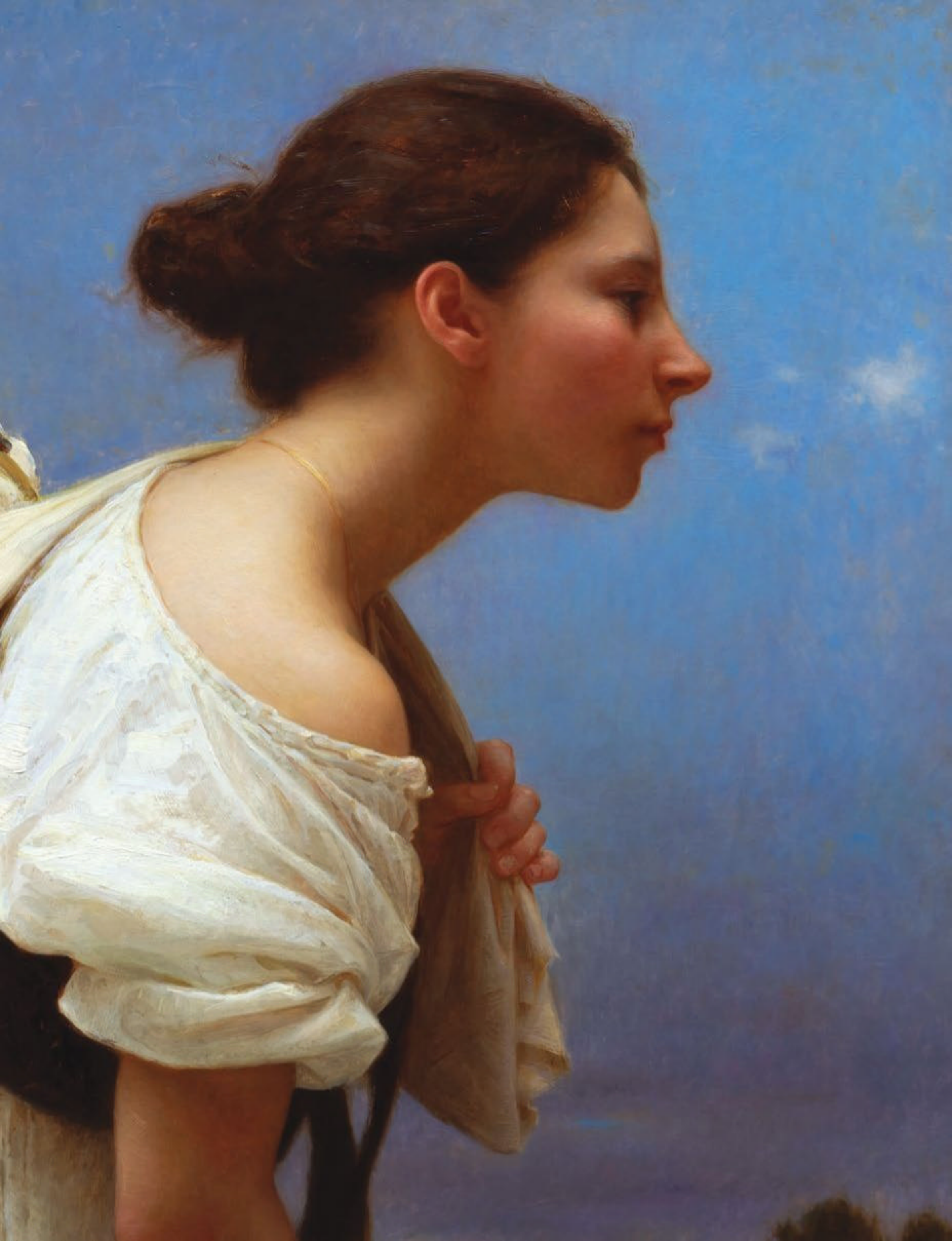

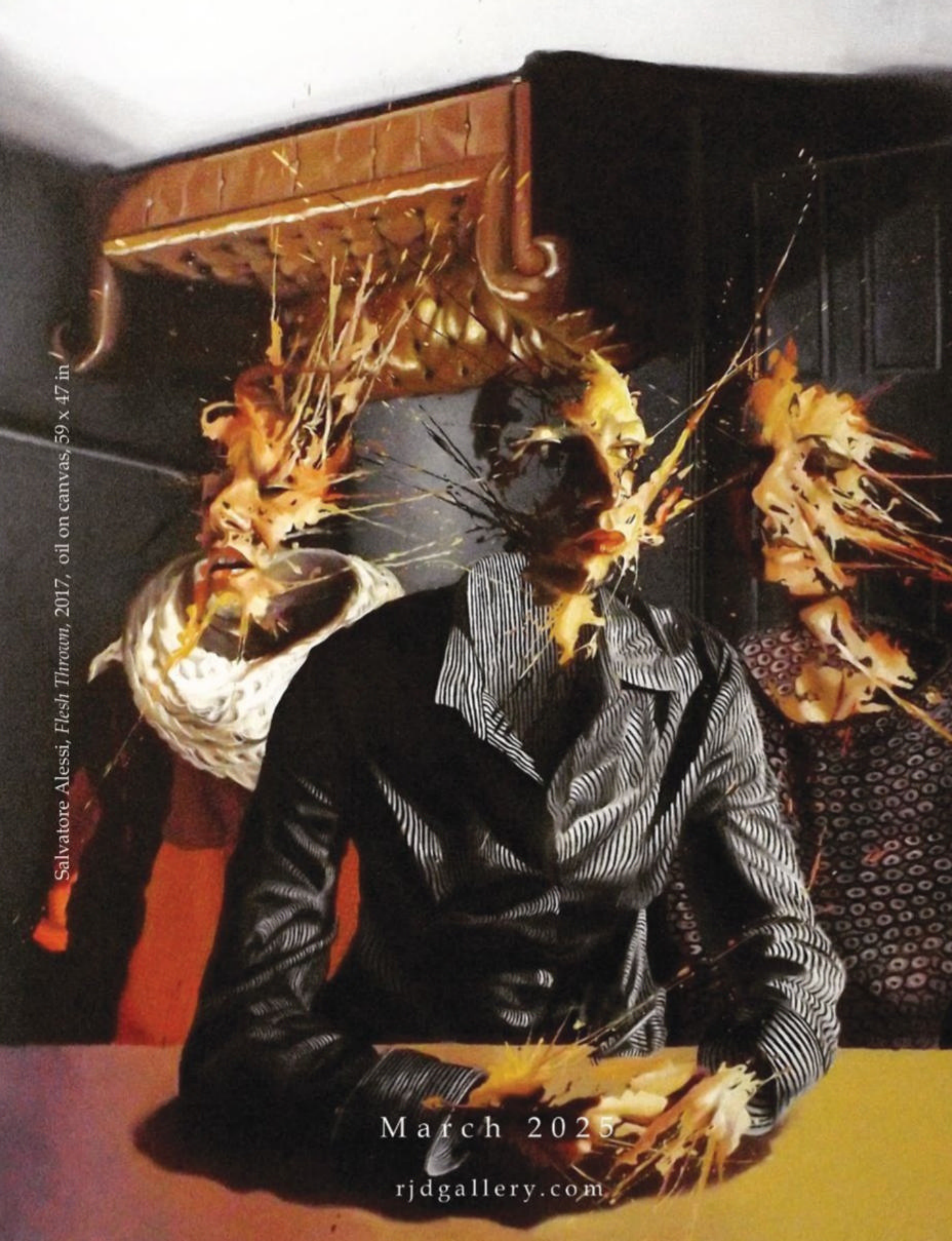

Salvatore Alessi, *Flesh Thrown*, 2017, oil on canvas, 59 x 47 in

March 2025

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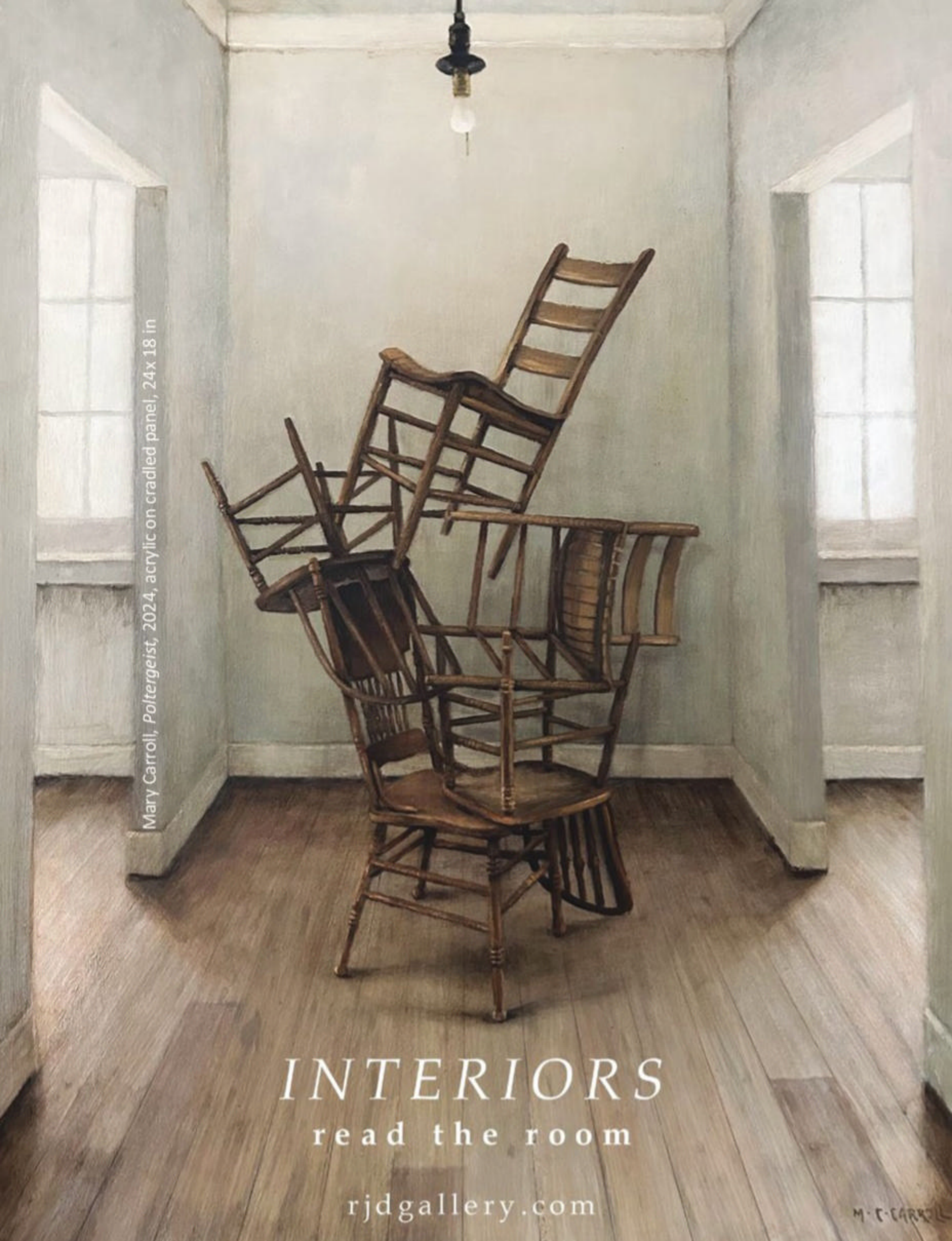

Mary Carroll, *Poltergeist*, 2024, acrylic on cradled panel, 24x 18 in

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LETTER FROM THE PUBLISHERS

Shows Shine in March

Welcome to the March issue of *American Art Collector*! March signifies many things. For us, as spring grows near, it is the month of rebirth, transformation and new beginnings. In the art world it signals the big shows for collectors. We have some major events this month! The Salmagundi Club in New York City hosts its *141st Annual Members Exhibition* and sale, featuring nearly 200 works of art, through March 14. Get a sneak peek of the juried pieces beginning on Page 32. We're proud to say that both *American Art Collector* and our sister title *International Artist* are exclusive media sponsors of this event. If you have not been to the historic Salmagundi Club, it is a must see on your collecting tour.

If you find yourself in the Southwest, plan on attending *Scottsdale Ferrari Art Week* at WestWorld event center from March 20 through 23. This will be an exclusive opportunity to see more than 110 art galleries, artists (and Ferraris!) all under one roof. Whether you're in the market for contemporary realism, Western or Indigenous art, you will find it at *Scottsdale Ferrari Week*. *American Art Collector* is also a media sponsor of this show and many of our gallery partners will be exhibiting works by artists you've seen in these pages. Scottsdale, Arizona, will light up this weekend from the main event to museum exhibitions, gallery shows and opening night galas. You can find out more starting on Page 104.

Leading artists abound in our Collector's Focus: Women Artists. Get up close to more than 14 women master painters from all over the country, and find a piece for your collection. While the shows and the artists make March shine, we also highlight one of the most collectible genres of all in this issue with our annual Collector's Focus: Florals and Botanicals. Starting on Page 66, you will find 12 pages of incredible floral works, which will further get you in the mood for spring! I must admit this issue is the one that sits on our desks year round because of its beauty.

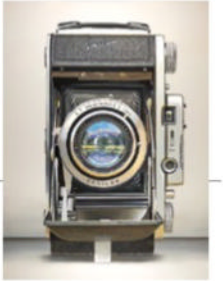
Enjoy the transformative season of spring!

Wendie Martin Adolfo Castillo

Wendie Martin and Adolfo Castillo
Publishers

ON THE COVER

Scott Yelonek, *Ensign Selfix 820*, oil on canvas, 48 x 36".
Available at Altamira Fine Art, Scottsdale, AZ.
See our coverage on Page 90.



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Since 1998

AMERICAN art COLLECTOR

MARCH 2025 / MONTHLY

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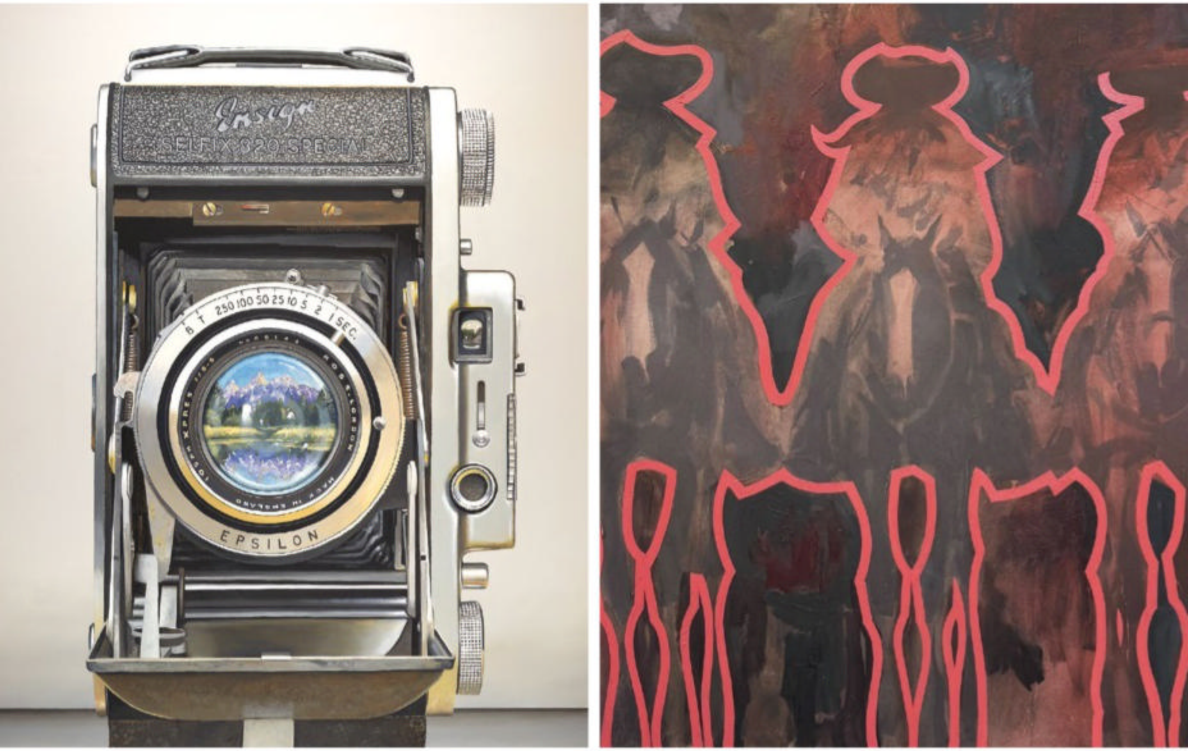

ARTWORK DETAILS - Scott Yelonek : *Ensign Selfix* ; Duke Beardsley : *Red River* © 2025

UPCOMING EXHIBITIONS IN SCOTTSDALE

SCOTT YELONEK
March 4 - 15, 2025
Reception: March 6, 7 - 9 PM

DUKE BEARDSLEY
March 11 - 22, 2025
Reception: March 13, 7 - 9 PM

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LETTER FROM THE EDITOR

The Modern Woman

Women artists! They are the heart of this issue. In celebration of International Women's Day (March 8) and Women's History Month, we bring you our annual Collector's Focus dedicated to women artists. In the three years I have been the editor of *American Art Collector*, I have only seen this special section grow—an auspicious indication, I like to think, of women artists achieving more exposure, success and stature in the marketplace. The ones who decided to be part of this issue certainly are!

As the editor of our title dedicated to historic artists, *American Fine Art Magazine*, I can attest that this phenomenon is not only happening in the contemporary art world. Historic women artists, in particular, are garnering attention (and not just the big names anymore) as museums and galleries make them the centerpiece of exhibitions, and collectors, the focus of their collections.

Beginning on Page 56, there are 20-plus women artists across the 10-page section, some are independent artists promoting their own work; others are galleries putting their women artists front and center; and still others are art organizations highlighting their female members. It is a beautiful thing to see women believing in their own work enough to share it with you in these pages. It is also beautiful to see galleries, art societies, museums, philanthropists (and publications like ours!) rallying around them as well.

But you are the linchpin collectors! It is your support, through purchasing their work, that sustains many artists' ability to devote the necessary time to paint and manage the business side of an art career. It also shows you value their work—and all of us creative types need that encouragement from time to time to keep believing in ourselves.

Women also populate the pages of the March issue outside of the designated section, as they do every month. On Page 94, find coverage of *IWD: The Modern Woman*, a show presented by 33PA and 33 Contemporary curated specifically to celebrate International Women's Day. We also have a feature about Susannah Martin, whose daring nudes defy any sense of shame or guilt about a woman's body, sensuality or sexuality. While not dedicated specifically to women artists, our art show preview of the Salmagundi Club's *Annual Members Show*, features another 13 artists, more than half of whom are women.

Join us in our celebration of women artists this month and enjoy the March issue!

Sarah Gianelli

Sarah Gianelli
Managing Editor
sgianelli@americanartcollector.com

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AMERICAN art COLLECTOR

MARCH 2025 / MONTHLY

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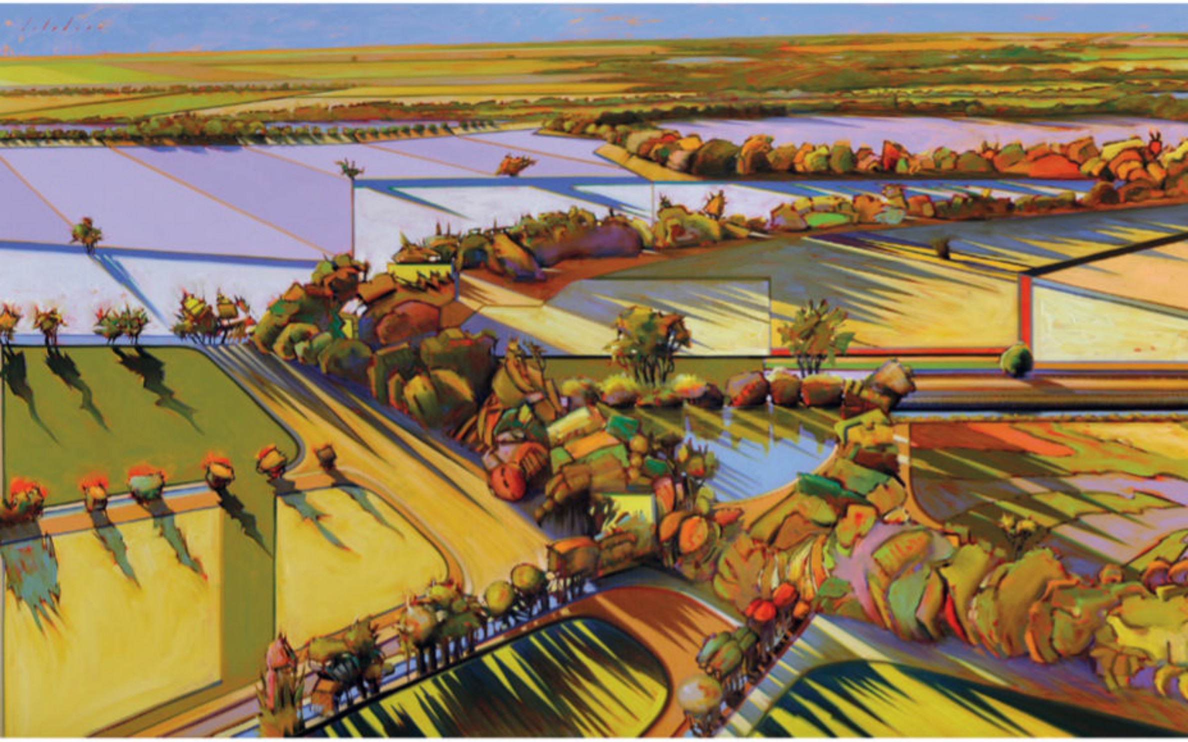
Deladier Almeida · Light Touch



Del Almeida "*West Springing*" 48 x 80 in. Oil on canvas

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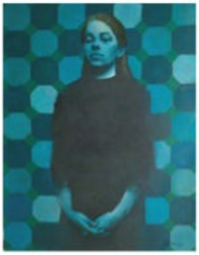
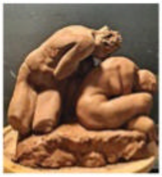
CURRENT AND UPCOMING EXHIBITIONS

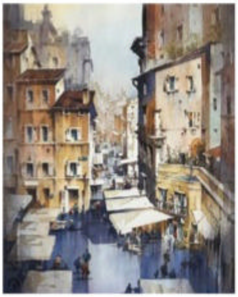


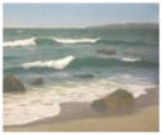


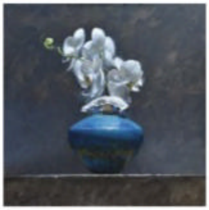
141st ANNUAL MEMBERS EXHIBITION & SALE

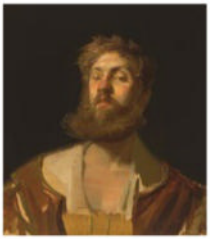
Through March 14

A tradition since 1871, this highly anticipated exhibition features the finest works from the talented members of SCNY, spanning across all mediums.









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April 29 - May 16, 2025

SUBMISSION DEADLINE: MARCH 24

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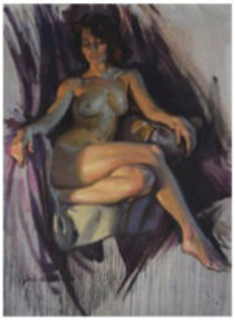
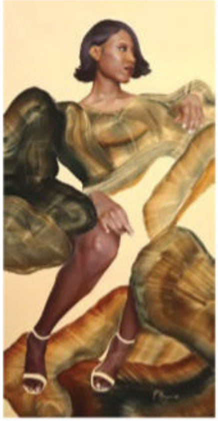
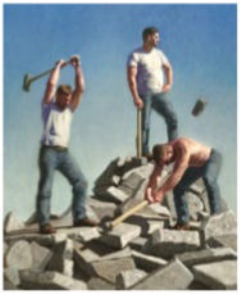
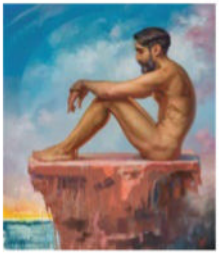
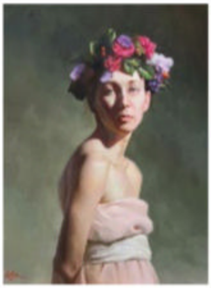
SCAN TO SUBMIT



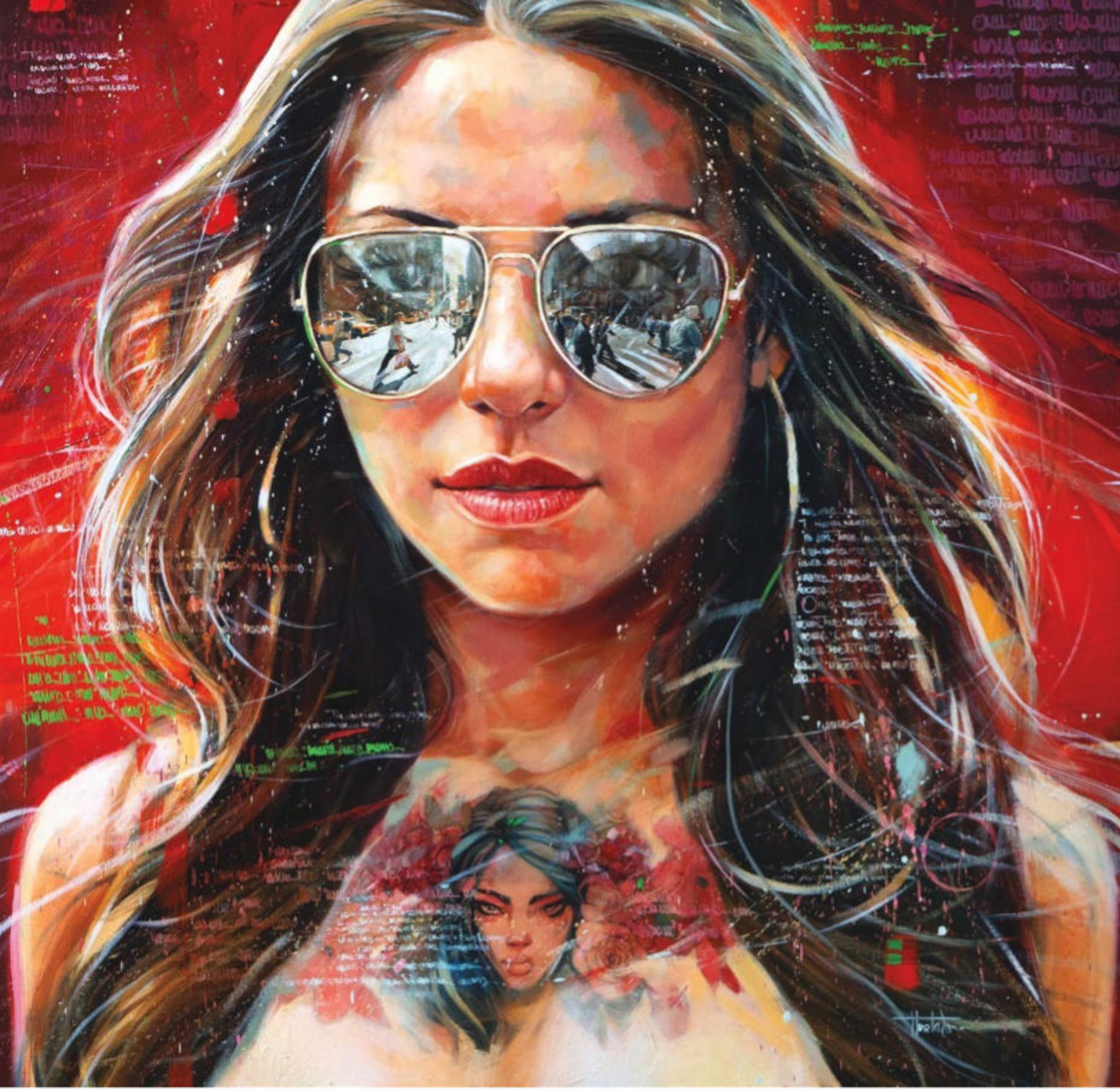








Featured art from the 2024 Humans24 exhibition



YUNIOR HURTADO TORRES
Be Yourself, 2024 | Oil on linen | 59 1/10 × 59 1/10 in | 150 × 150 cm

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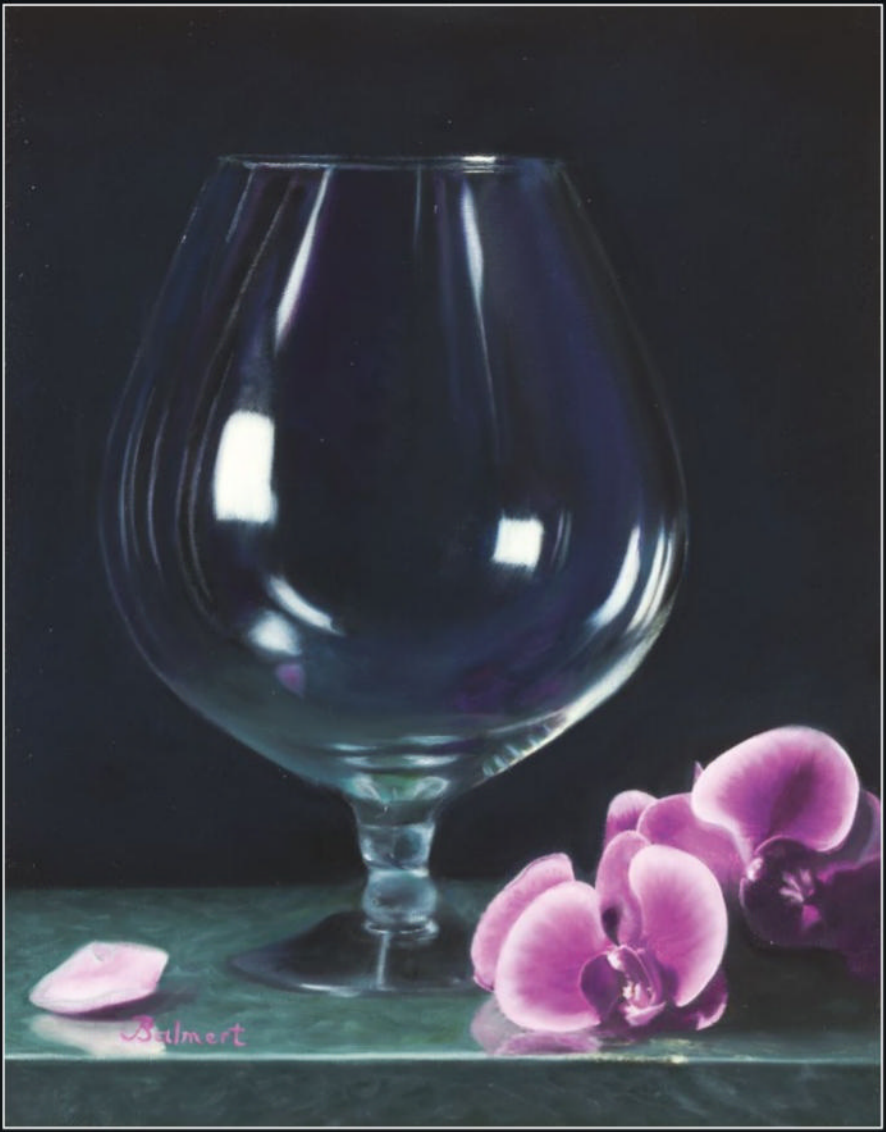

"Crystal & Magenta Orchids"
Oil on Canvas, 14" x 11"

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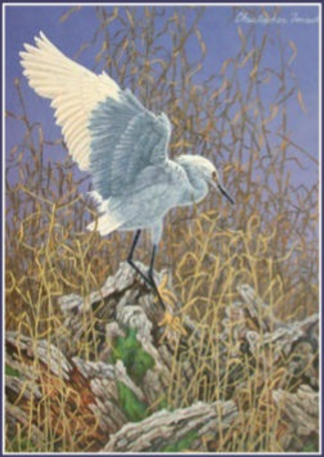
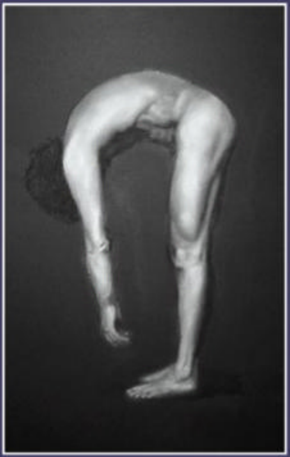


“Snowy Landing”, Christopher Forrest, Oil

The Howland Cultural Center



“Adam”, Joel Sobelson, Pastel

Stay abreast of emerging as well as established American realist artists through our 2025 shows:

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ASSOCIATE MEMBERS SHOW • July 14 – September 7

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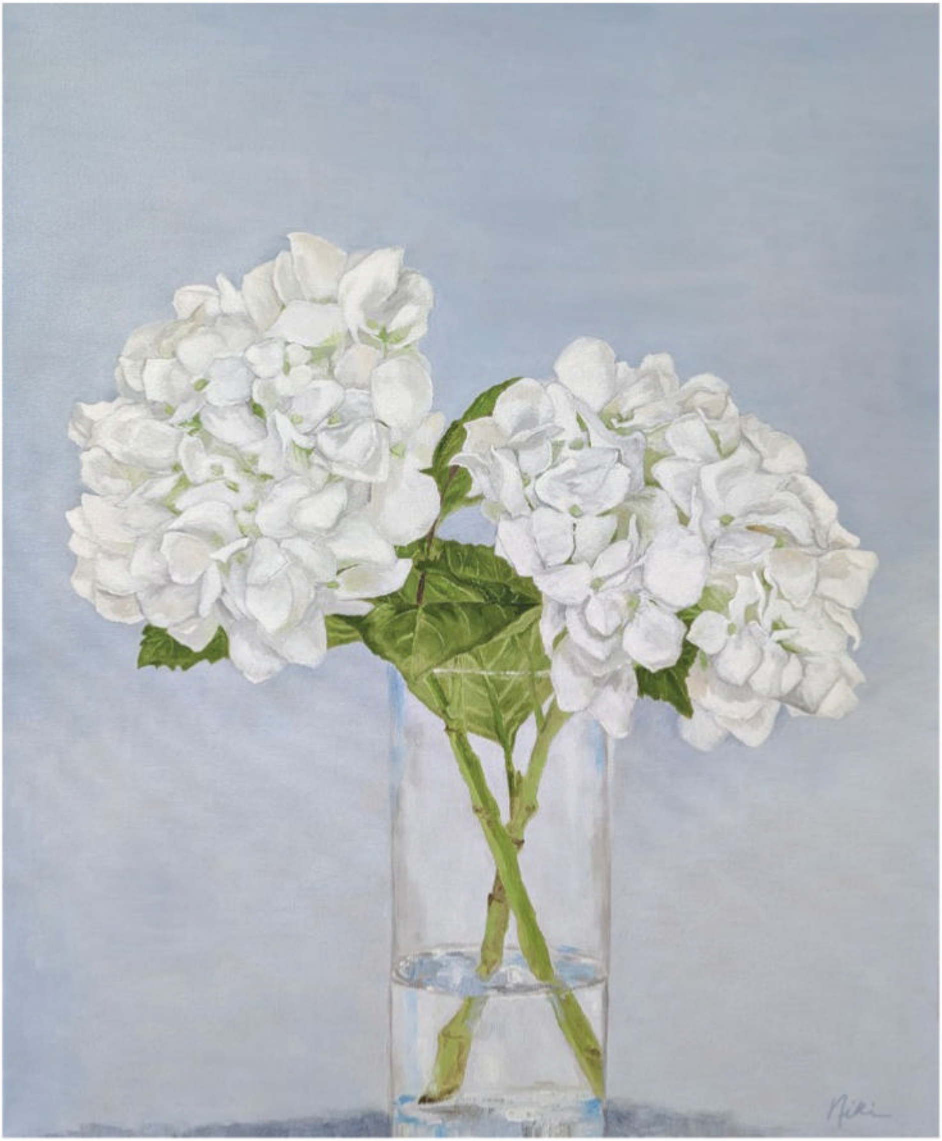

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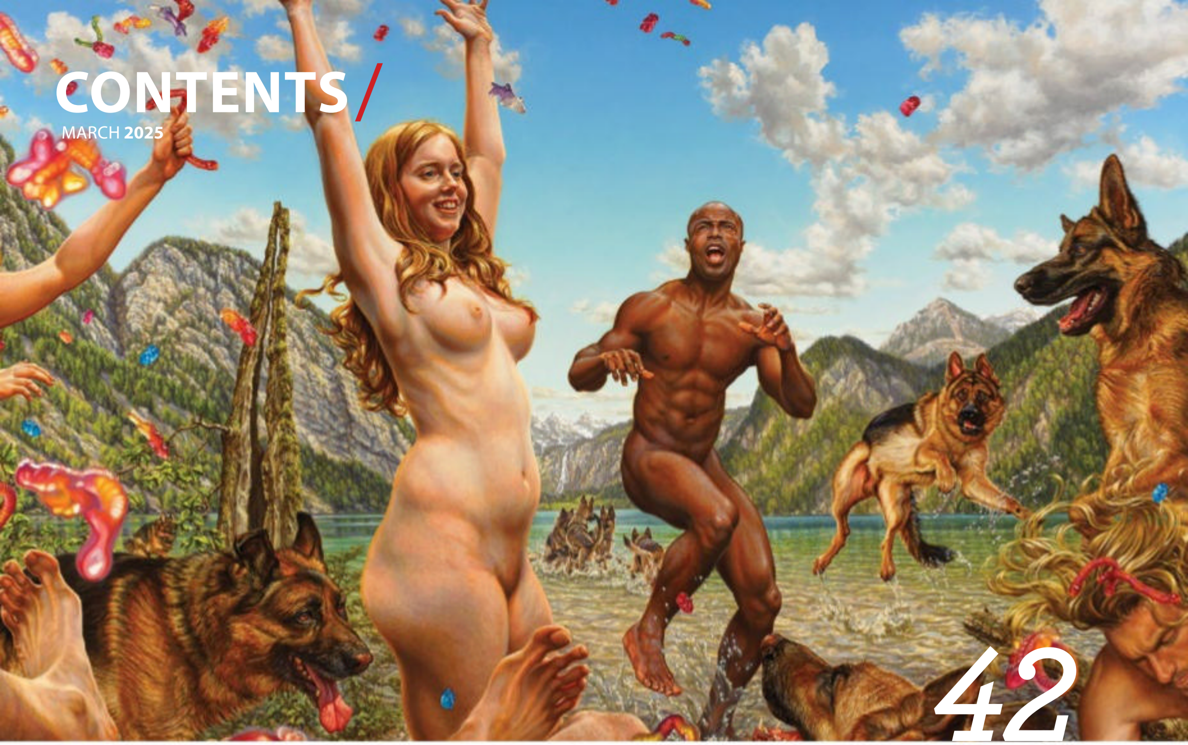

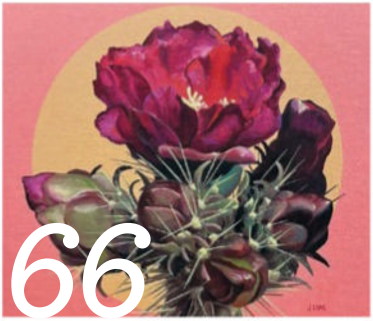

Features

42 **Susannah Martin: Naked Emblems**
By Michael Pearce

48 **Beautiful Strangers**
By David Masello

Special Sections

56 **Reclaiming History**
Collector's Focus: Women Artists

66 **Beautiful Blooms**
Collector's Focus: Florals & Botanicals

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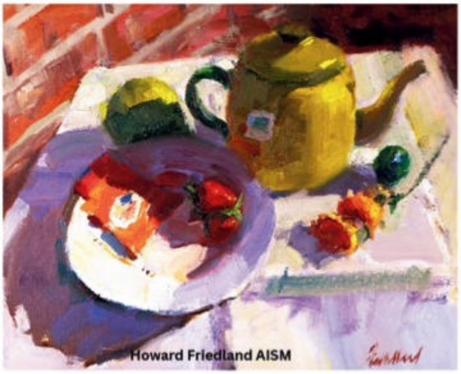
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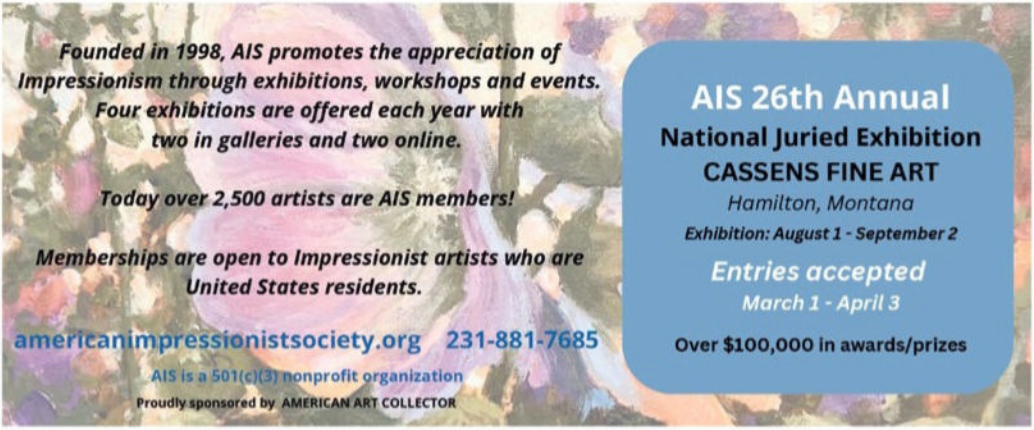

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CONTENTS /
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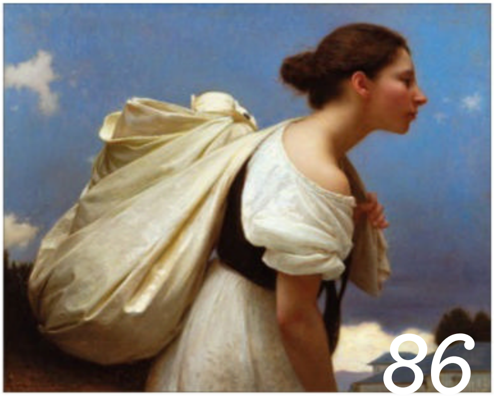


Upcoming Solo & Group Shows

78
Tucson, AZ
DELADIER ALMEIDA
A Playful Perspective

82
Romeo, MI
GROUP SHOW
Inside and Out

86
New York, NY
ALEX VENEZIA
Broader Horizons

90
Scottsdale, AZ
SCOTT YELONEK
Quiet Dignity

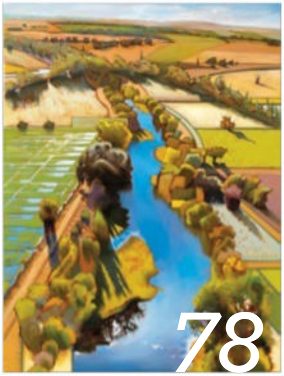
92
Fairfield, CT
DAVID LEONARD
Urban Reflections

94
Lake Worth Beach, FL
GROUP SHOW
Feminine Energy

96
Charleston, SC
FRANCE JODOIN
A Place to Rest

98
St. Simons Island, GA
CHRISTOPHER GROVES
Pure Color

100
Charleston, SC
BRETT SCHEIFFLEE & TED WALSH
A Welcome Solitude



Museum Preview

102
Friday Harbor, WA
UPPER LEFT: LANDSCAPES OF THE PACIFIC NORTHWEST

Art Show Previews

32
New York, NY
THE SALMAGUNDI CLUB: ANNUAL MEMBERS EXHIBITION

Event Previews

104
Scottsdale, AZ
SCOTTSDALE FERRARI ART WEEK

108
Beacon, NY
REALISM ON THE HUDSON

110
Tequesta, FL
LIGHTHOUSE ART CENTER: PLEIN AIR FESTIVAL

112
El Prado, NM
PASTEL SOCIETY OF NEW MEXICO: ENCHANTED COLORS

114
Fort Myers, FL
ALL FLORIDA JURIED EXHIBITION

Artist Focus

115 **NIKI PFEIFFER**
116 **WENDY DONAHOE**
117 **PETER SWIFT**
117 **EMMA KALFF**

Departments

CALENDAR 18, 20
ART NEWS 22
SOLD 118

Coast-to-Coast Coverage

ARIZONA
Scottsdale
Tucson

CONNECTICUT
Fairfield

FLORIDA
Fort Myers
Lake Worth Beach
Tequesta

GEORGIA
St. Simons Island

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El Prado

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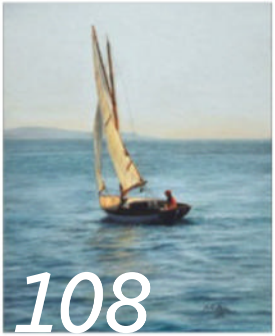
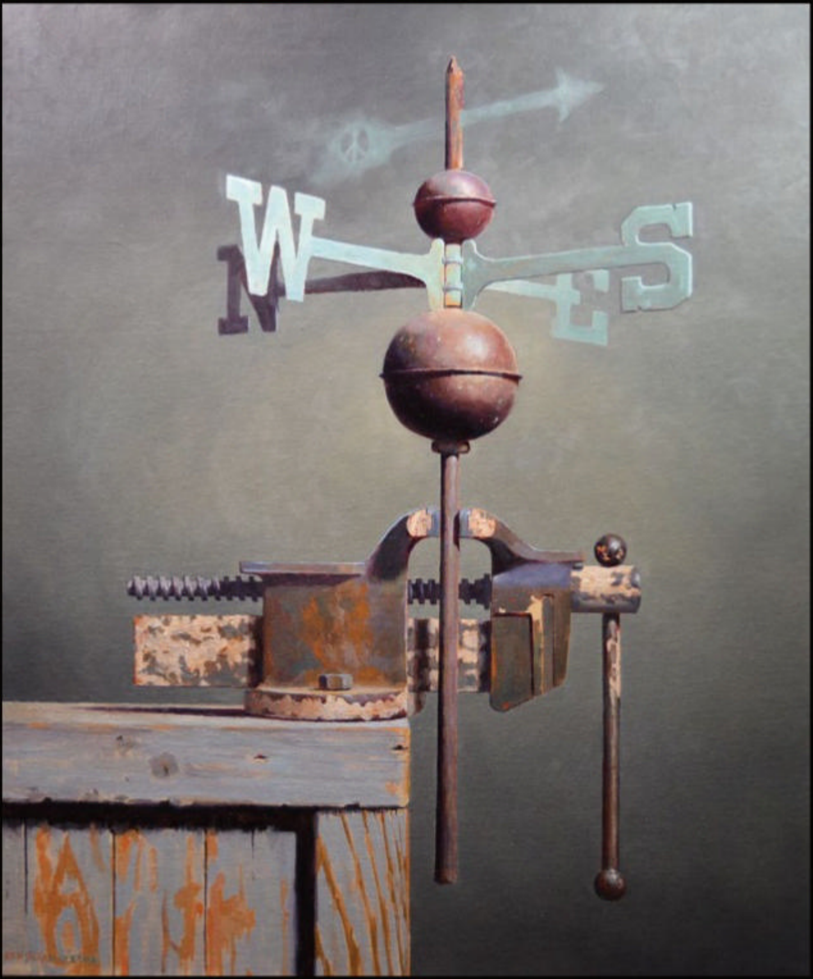
WASHINGTON
Friday Harbor



RICH ALEXANDER

"REFLECTING LIFE"



EXHIBITION DATES: MARCH 20-MAY 11, 2025

OPENING RECEPTION: MARCH 20, 6-9 P.M.
MEET THE ARTIST AND PREVIEW PARTY: MARCH 19, 4-6 P.M.

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OUR GUIDE TO SPECIAL EVENTS, SALES & AUCTIONS FROM COAST TO COAST

March 2025

Artworks on display at Salmagundi Club's 2024 *Annual Members Exhibition*.

Through March 14 *141st Annual Members Exhibition*
Salmagundi Club Skylight Gallery » New York, NY » (212) 255-7740 » www.salmagundi.org

Through March 1

Valentine Gems
Susan Powell Fine Art
Madison, CT » (203) 318-0616
www.susanpowellfineart.com

Through March 1

Karen Kilimnik
Gladstone Gallery
New York, NY » (212) 206-9300
www.gladstonegallery.com

March 1-31

Interiors
RJD Gallery
Romeo, MI » (586) 281-3613
www.rjdgallery.com

March 1-April 13

American Artists Professional League: Realism on the Hudson
Howland Cultural Center
Beacon, NY
www.aaplinc.org

March 1-April 30

IWD: The Modern Female
33PA/33 Contemporary
Online/Lake Worth Beach, FL » (708) 837-4534
www.33contemporary.com
www.poetsandartists.com
www.artsy.net/show/33-contemporary-iwd-the-modern-female

March 2-8

12th Annual Plein Air Festival
Lighthouse ArtCenter
Tequesta, FL
www.lighthousearts.org/pleinair-2025/

Through March 3

Amaryllis R. Flowers: Pursuing Defeat
Hecho a Mano
Santa Fe, NM » (505) 916-1341
www.hechoamano.org

March 4-15

Scott Yelonek: In Focus
Altamira Fine Art
Scottsdale, AZ » (480) 949-1256
www.altamiraart.com

Ed Mell - *Medicine Man Gallery*

Alex Russell - *Arcadia Contemporary*

Raymond Jonson - *Addison Rowe Gallery*

Susan Bright Hertel - *Vincent Vallarino Fine Art*

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Preston Singletary - *Blue Rain Gallery*

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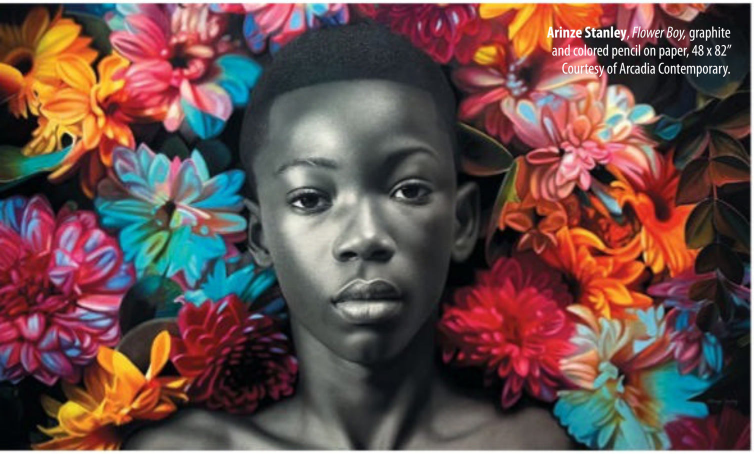
art SHOW CALENDAR



Arinze Stanley, *Flower Boy*, graphite and colored pencil on paper, 48 x 82"
Courtesy of Arcadia Contemporary.

March 20-23 *Scottsdale Ferrari Art Week*
WestWorld of Scottsdale » Scottsdale, AZ » www.scottsdaleartweek.com

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March 4-29

David Leonard
George Billis Gallery
Fairfield, CT » (212) 645-2621
www.georgebillis.com

March 6-30

Alex Venezia
Arcadia Contemporary
New York, NY » (646) 861-3941
www.arcadiacontemporary.com

March 7-28

Into the Quiet
Robert Lange Studios
Charleston, SC » (843) 805-8052
www.robertlangestudios.com

March 7-29

39th Annual All Florida Juried Exhibition
Alliance for the Arts
Fort Myers, FL
www.artinlee.org/event/39thallflorida/

March 7-31

France Jodoin
Principle Gallery
Charleston, SC » (843) 727-4500
www.principlegallery.com

March 7-June 2

Upper Left: Landscapes of the Pacific Northwest
San Juan Islands Museum of Art
Friday Harbor, WA » (360) 370-5050
www.sjima.org

Through March 9

Strike Fast, Dance Lightly: Artists on Boxing
Norton Museum of Art
West Palm Beach, FL » (561) 832-5196
www.norton.org

March 14-28

Deladier Almeida: Light Touch
Medicine Man Gallery
Tucson, AZ » (520) 722-7798
www.medicinemangallery.com

March 21-April 21

Christopher Groves: Pigment
Anderson Fine Art Gallery
St. Simons Island, GA » (912) 634-8414
www.andersonfineartgallery.com

March 22-June 1

The Pastel Society of New Mexico: Enchanted Colors
Millicent Rogers Museum
Taos, NM
www.pastelsnm.com

ON VIEW NOW

Ongoing

17th Annual ARC Salon
Art Renewal Center » Port Reading, NJ
www.artrenewal.org

Through April 13

Joe Fig: Contemporary Vermeer
Sarasota Art Museum » Sarasota, FL
www.sarasotaartmuseum.org

Through April 30

re/framed
Amon Carter Museum of American Art » Forth Worth, TX
www.cartermuseum.org

Through May 11

Transcending Tradition:
Selection of Works from the Bennett Collection of Women Realists
Muskegon Museum of Art »
Muskegon, MI
www.muskegonartmuseum.org

Through June 1

Micah Cash: Waffle House Vistas
Georgia Museum of Art » Athens, GA
www.georgiamuseum.org

Through March 29

The American Impressionist Society: 9th Annual Impressions Small Works Showcase
Fallbrook Art Center
Fallbrook, CA » 231-881-7685
www.americanimpressionistsociety.org

Through March 30

Celebration of Fine Art
Hayden Road and Loop 101
Scottsdale, AZ » (480) 443-7695
www.celebrateart.com

Want to have your fair, exhibition or event considered for our calendar? Email our editorial assistant, Chelsea Koressel, at ckoressel@americanartcollector.com.

Kirk Randle
Grazing in Afternoon Splendor
Oil, 48 x 60 in.

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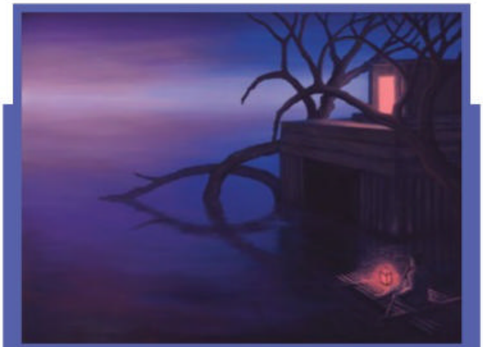
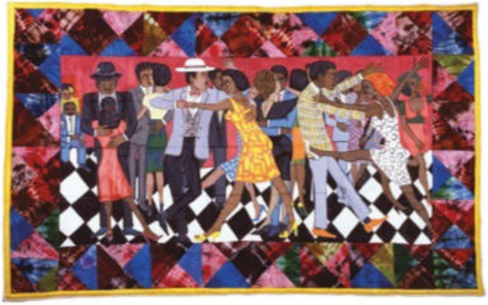


Geppy Pisanelli, *Glimmers for the Drift*, oil on Canvas, 45 x 60".

Hidden Lights

GR Gallery in New York City is hosting a new solo show featuring the metaphorical paintings of Italian artist Geppy Pisanelli. *Hidden Lights* offers an immersive experience that challenges perceptions and inspires reflection, showcasing the artist's latest series in which he explores the dynamic interplay between nature and artifice. "A hallmark of Pisanelli's artistry lies in his creation of archetypal images," the gallery notes. "His paintings may initially appear as realistic depictions but gradually unveil layers of metaphorical and mental associations. These works act as conduits for contemplation, inviting viewers to delve into the expressive potential of painting as a medium for analyzing human existence and the multifaceted nature of reality." The exhibition will be on view through March 15.



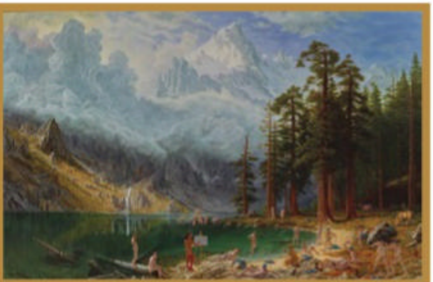
Faith Ringgold (1930-2024), *Groovin' High*, 1986, acrylic, beads, dye and sequins on quilted fabric, 95¾ x 61¾ x 3". Spelman College Museum of Fine Art. Gift of Barbara and Ronald Balser. © 2024 Anyone Can Fly Foundation/Artists Rights Society (ARS), New York.

Silver Linings

Hosted by the Harn Museum of Art in Gainesville, Florida, *Silver Linings: Celebrating the Spelman Art Collection* features nearly 40 works by artists from Spelman College, a historically Black liberal arts college for women. The exhibition represents a variety of mediums including painting, drawing, sculpture, mixed media collage, prints and photographs from both historic and contemporary artists like Romare Bearden, Henry Ossawa Tanner, Amalia Amaki, Emma Amos, Faith Ringgold, Elizabeth Catlett, Sam Gilliam, Glenn Ligon, Howardena Pindell, Lucille Malkia Roberts, Deborah Roberts and more.

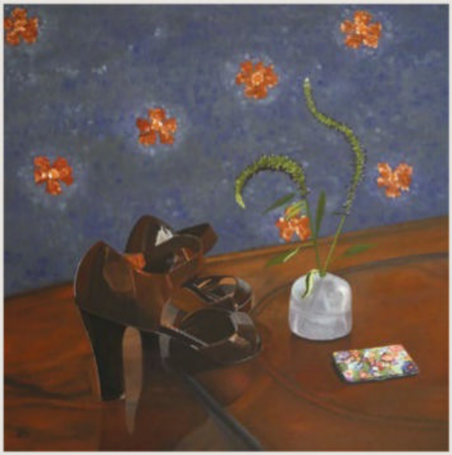
Kent Monkman solo show

The Denver Art Museum presents the first major survey in the country for celebrated Cree artist Kent Monkman in partnership with the Montreal Museum of Fine Arts. *Kent Monkman: History is Painted by the Victors* will be on view from April 20 through August 17. Based in New York City and Toronto, Canada, Monkman is known for his provocative interventions into Western European and American art history. Through his painting, Monkman pushes forward an understanding of the lived experiences of Indigenous people today while confronting colonial injustices. Featuring 41 monumental works, *History is Painted by the Victors* draws from the DAM's extensive collection of Monkman's work alongside newly created works and loans from other institutions and private collections.

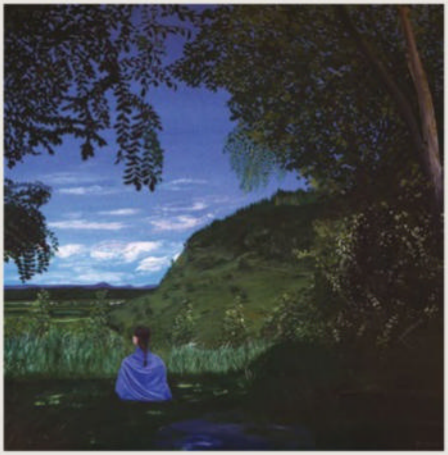


Kent Monkman, *History is Painted by the Victors*, 2013, acrylic on canvas, 72 x 113¼ x 1½". Gift from Vicki and Kent Logan to the Collection of the Denver Art Museum, 2016.288. © Kent Monkman.

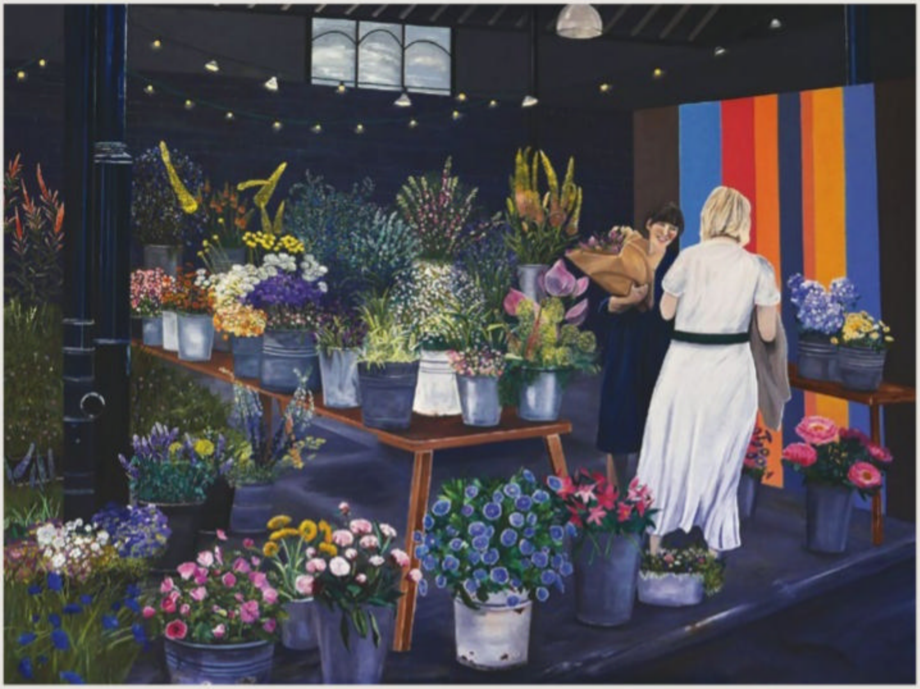
ZOEY ZAMARRIPA



Veronica's | oil on linen | 16x16"



Resting in the Shade | oil on linen | 30x30"



The Flower Market | oil on linen | 30x40"

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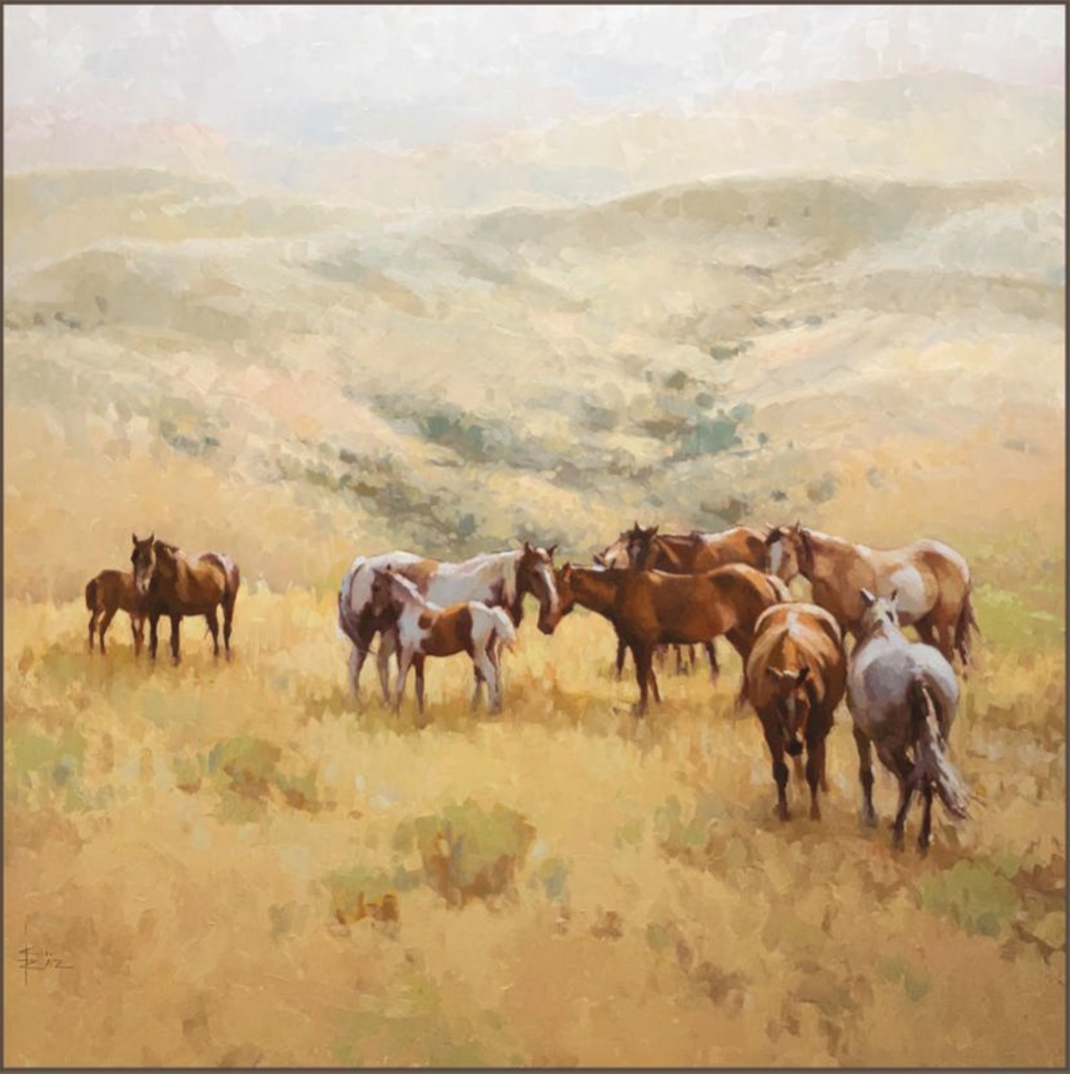
@artbyzoeyz



Hazy Lazy Afternoon, 30"x 30" oil on linen

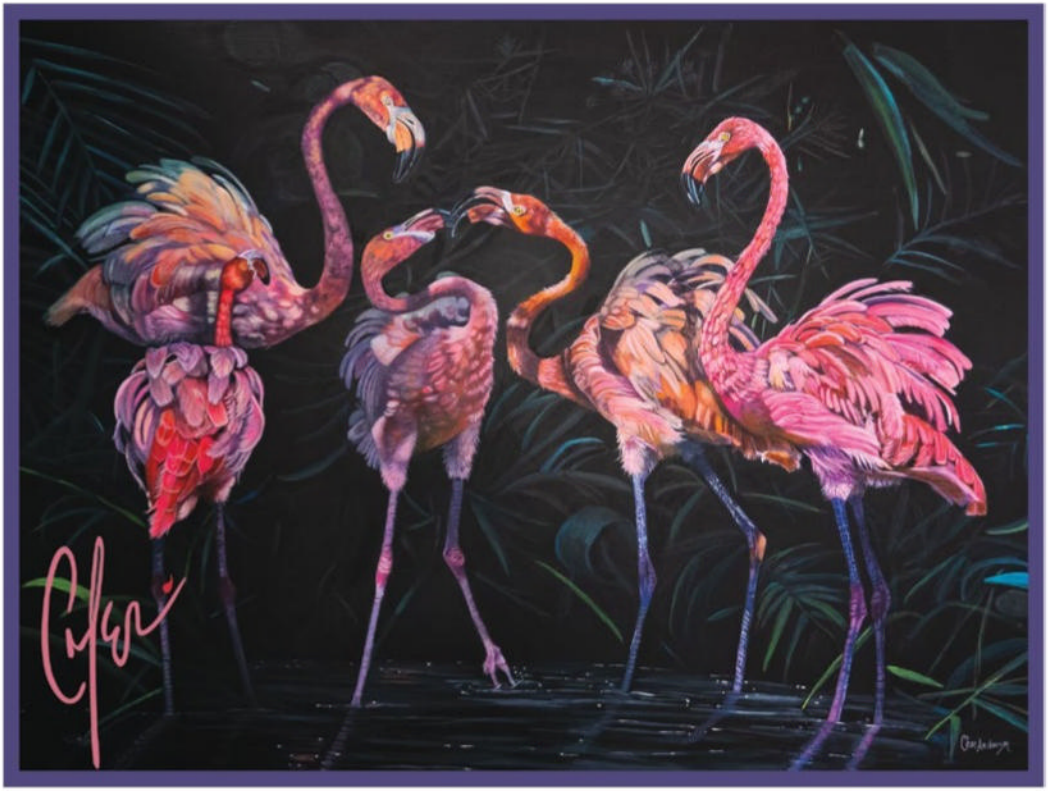
Kari Ganoung Ruiz

◆

fine art

@KariGanoungRuiz

cher anderson
wildlife artist



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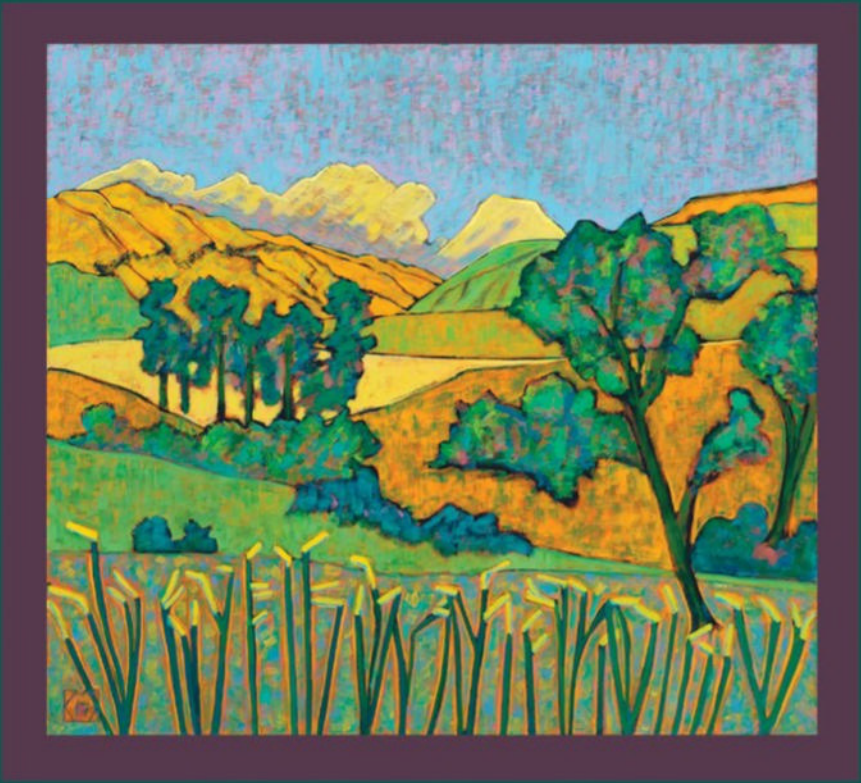
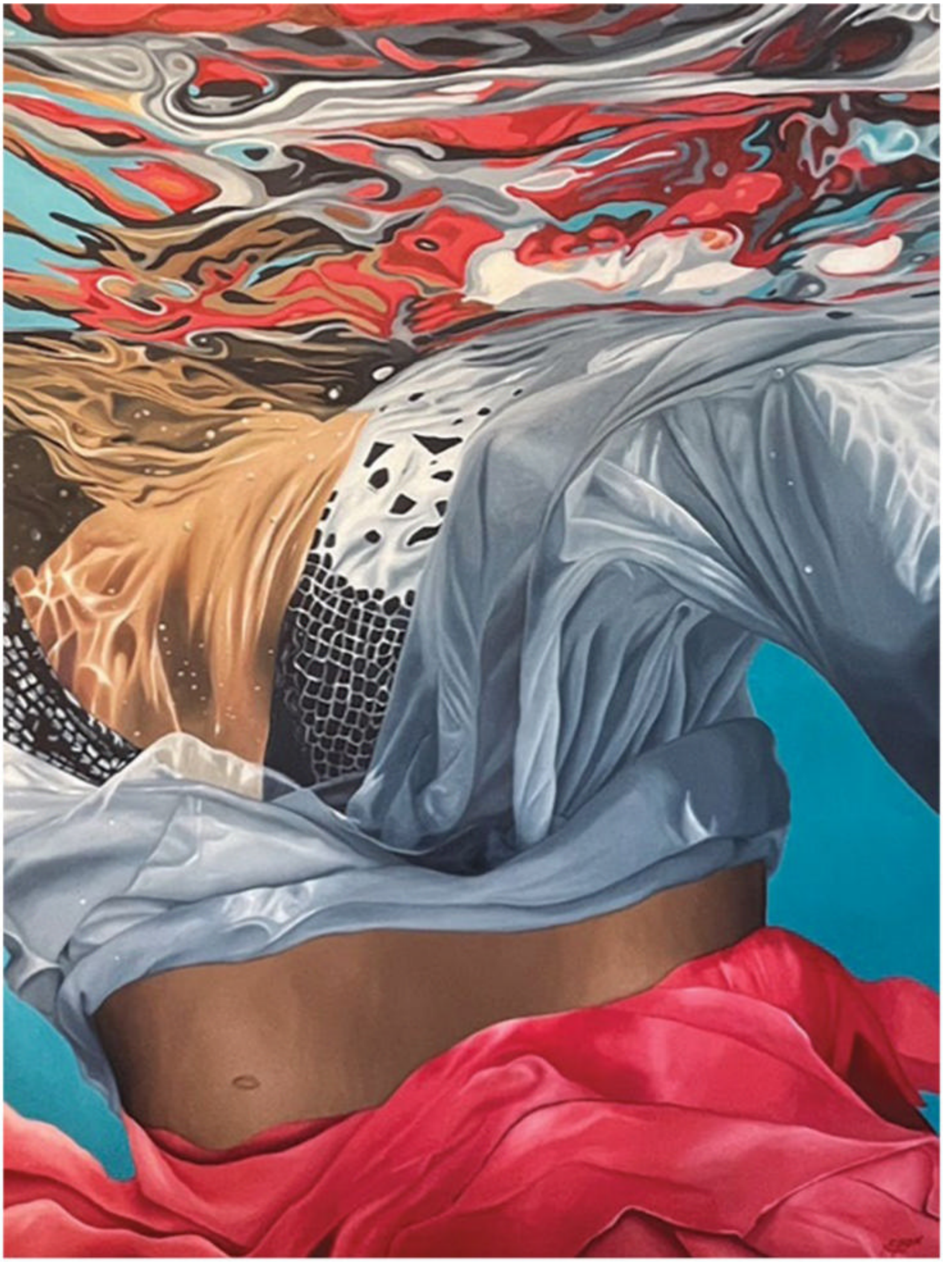


Dancing Grasses Oil / Linen · 36 x 40"

K. L. McKENNA

KLMcKenna.com · KLMcKennaArt@gmail.com

PRISCILLA NELSON



"UP CLOSE" Oil on board • 36 x 48 inches

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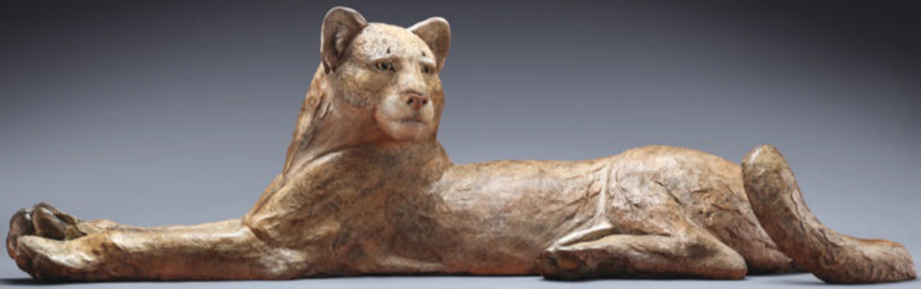
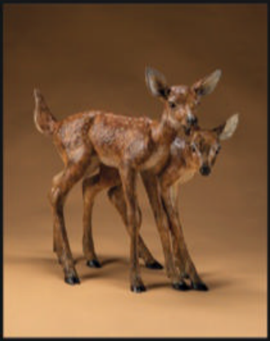
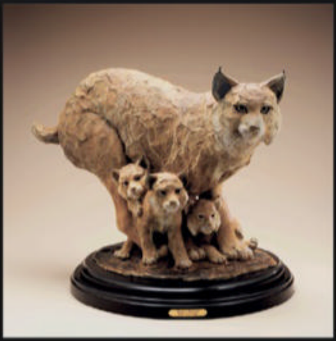
STAR LIANA YORK



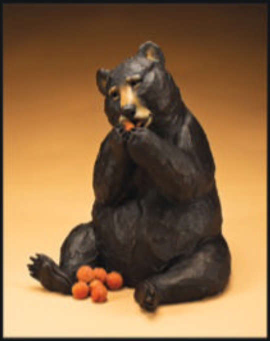
"Watch Cat"



"All Legs"



"Paws a Plenty"



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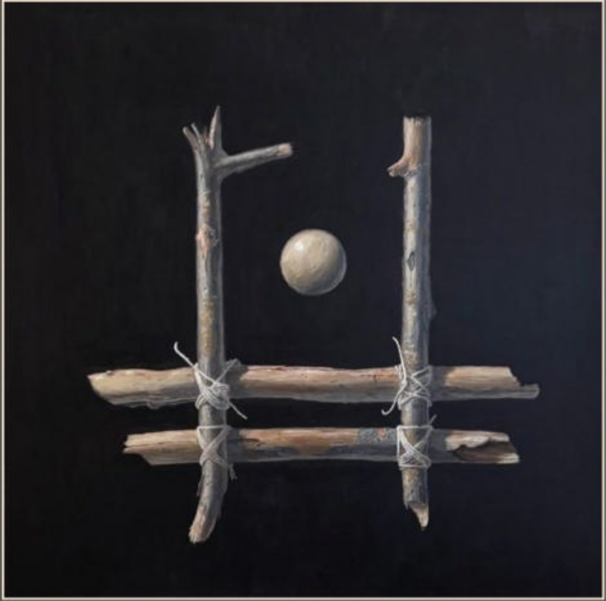

PETER SWIFT

Forest Shrine 2
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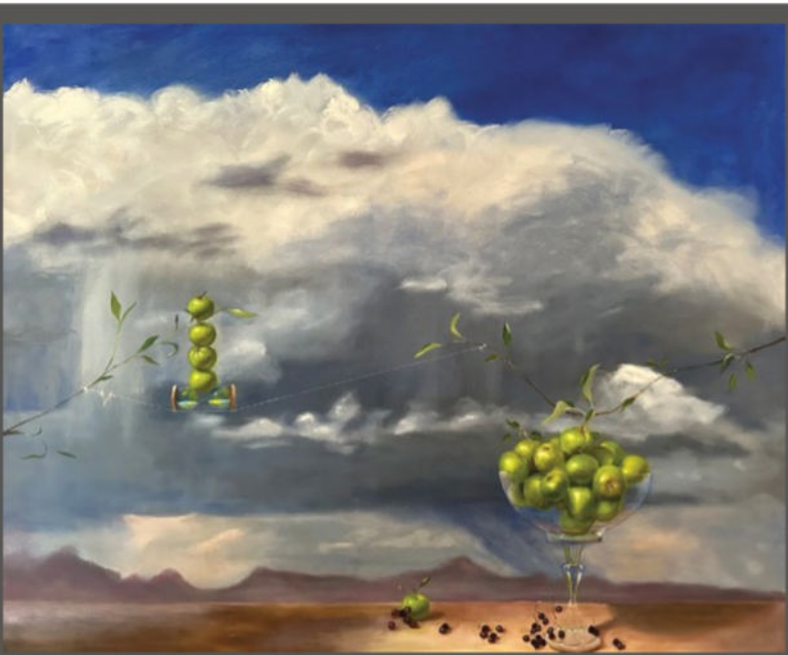
Acrylic on canvas

www.peterswiftartstudio.com
pswift73@icloud.com

LISA SPRIETSMA



"Balanced World", oil on canvas, 46" x 58"

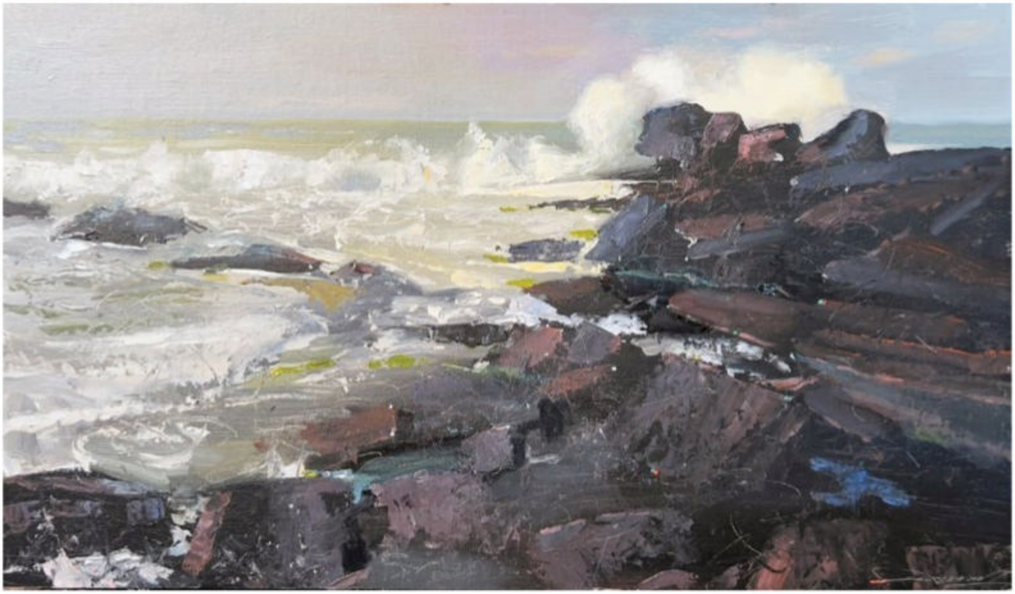
www.lisasprietsma.com • Belleza Gallery, Bisbee, AZ • www.gallerybelleza.com

141ST ANNUAL MEMBERS EXHIBITION

When: Through March 14, 2025
Where: 47 5th Avenue, New York, NY 10003
Information: (212) 255-7740, www.salmagundi.org

A Collective Spirit

The Salmagundi Club keeps tradition alive with its Annual Members Exhibition, featuring nearly 200 works of art.



1

The Salmagundi Club, based in New York City, was founded in 1871, and became the first organization run by artists to hold an exhibition—the still-onging *Annual Black and White*—of their own drawings and etchings.

"Today, the *Annual Members Exhibition* showcases our members' best works of art in oil, watercolor, pastel, graphics, sculpture, photography and mixed media," explains William Jobson, president of the club. "As it was in the 19th century, we gather to view and discuss each other's work."

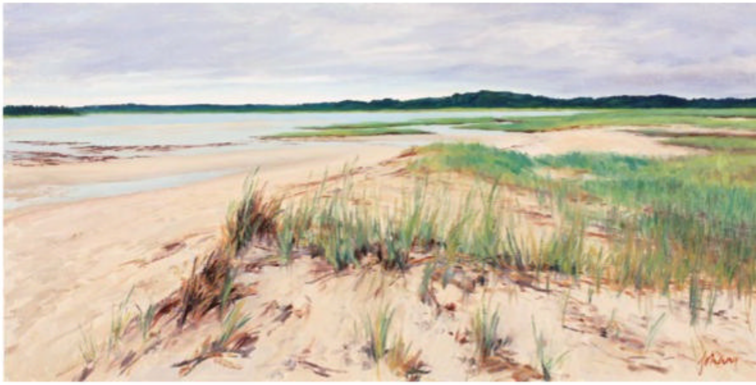
Jobson adds that along with Salmagundi's numerous exhibitions throughout the year, they continue to support and encourage artists not only among its members, but the larger artist community through classes, lectures and

2

informative and educational programs. For the first time this year, the club will display the *Annual Members Exhibition* in two consecutive installations in order to maximize artist exposure, enhance the viewing experience and allow the public to engage with more works.

Between the two exhibitions—the second of which opens February 18 and closes March 14—there are 183 member artists participating, each displaying one juried art piece. Collectors and enthusiasts alike can expect to find a wide range of representational art including landscapes, still lifes, portraits and figurative works.

"As well as the latest art from the past year from our newest members, we are featuring some knockout pieces from prestigious longtime member artists such as David Leffel, C.W. Mundy, Sherrie McGraw and Jeff Legg," says Jobson.



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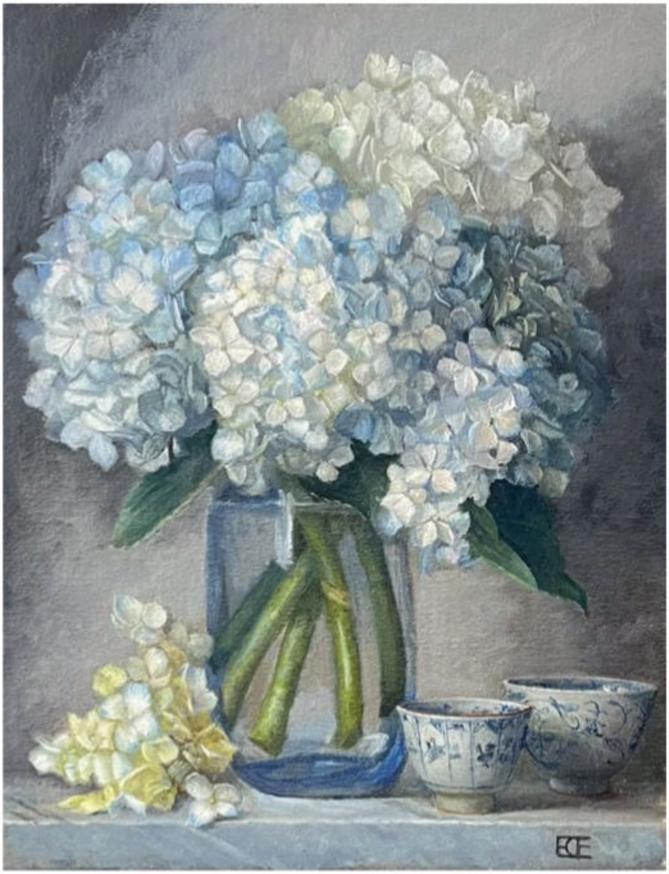
Additional artists to watch for, includes **Anne Johann**, whose oil and watercolor paintings emphasize the beauty of nature and the solace it provides—as seen in her show piece *Seashore II*. "I am fascinated by water; it is almost always included in my work," she says. "Subtle nuances of color, light and the ephemeral forces in nature inspire me to create."



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Club member **Barbara Cricchio-Efchak** features her impressive floral piece, *Summer Bouquet*. "My paintings are inspired by the beautiful miracles that are around us in objects we observe every day," she shares. "I strive to interpret and capture this beauty and share this inspiration with those that encounter my paintings." She quotes Albert Einstein as inspiration: "There are only two ways to live your life. One is as though nothing is a miracle. The other is as though everything is a miracle."

For **Christopher Pierce**'s exhibition piece, *Fragile*, the concept and inspiration came after the model began to pose. "Her intelligence and unsettled sensitivity created an intriguing tension," Pierce explains. "It was a challenge not only to be conservative in my range of colors and to subtly use the same palette in the shadows on the dress as those in the color of the vase, but also to create an expression of vulnerability and not depression. I am grateful to my model Alex for her intelligent and intriguing complexities."

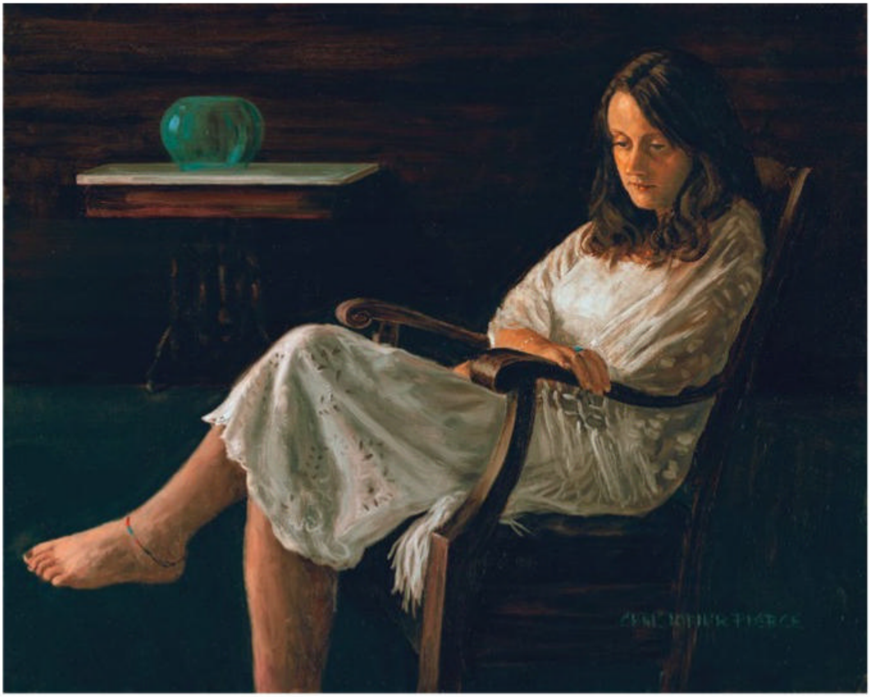
Regardless of subject, **Karen Israel** aims to capture the interplay of the disparate elements in her work, and tells a story

1
C.W. Mundy, *Monhegan Island*, oil, 14 x 24"

2
Display of the 2024 *Annual Members Exhibition* at the Salmagundi Club in New York City.

3
Anne Johann, *Seashore II*, oil, 10 x 20"

4
Barbara Cricchio-Efchak, *Summer Bouquet*, oil on linen, 14 x 11"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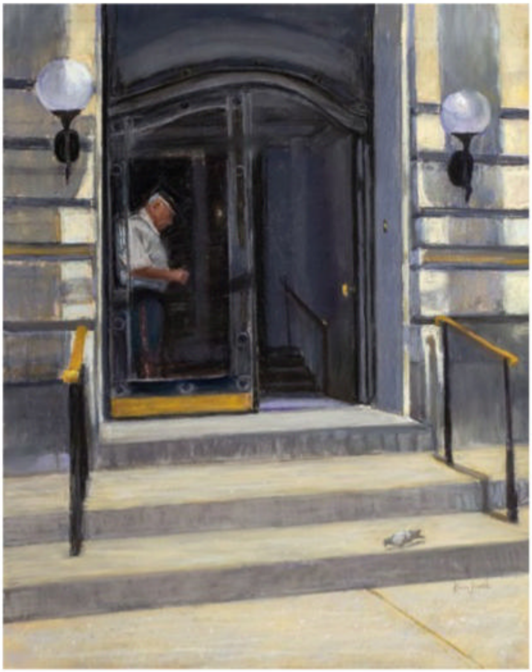
5
Christopher Pierce, *Fragile*, oil on linen, 24 x 30"

6
Karen Israel, *Guardian of Central Park West*, pastel on paper, 18½ x 15½"

7
Marc Duquette, *Ataraxia*, oil on linen, 32 x 22"

8
Brian McClear, *For All the Marbles*, oil on canvas, 24 x 24"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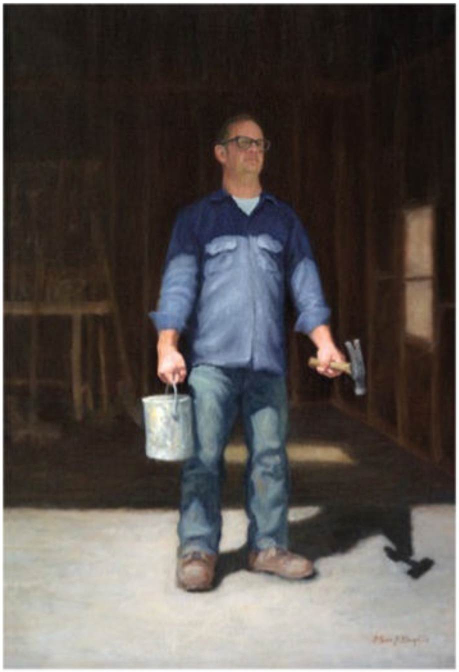
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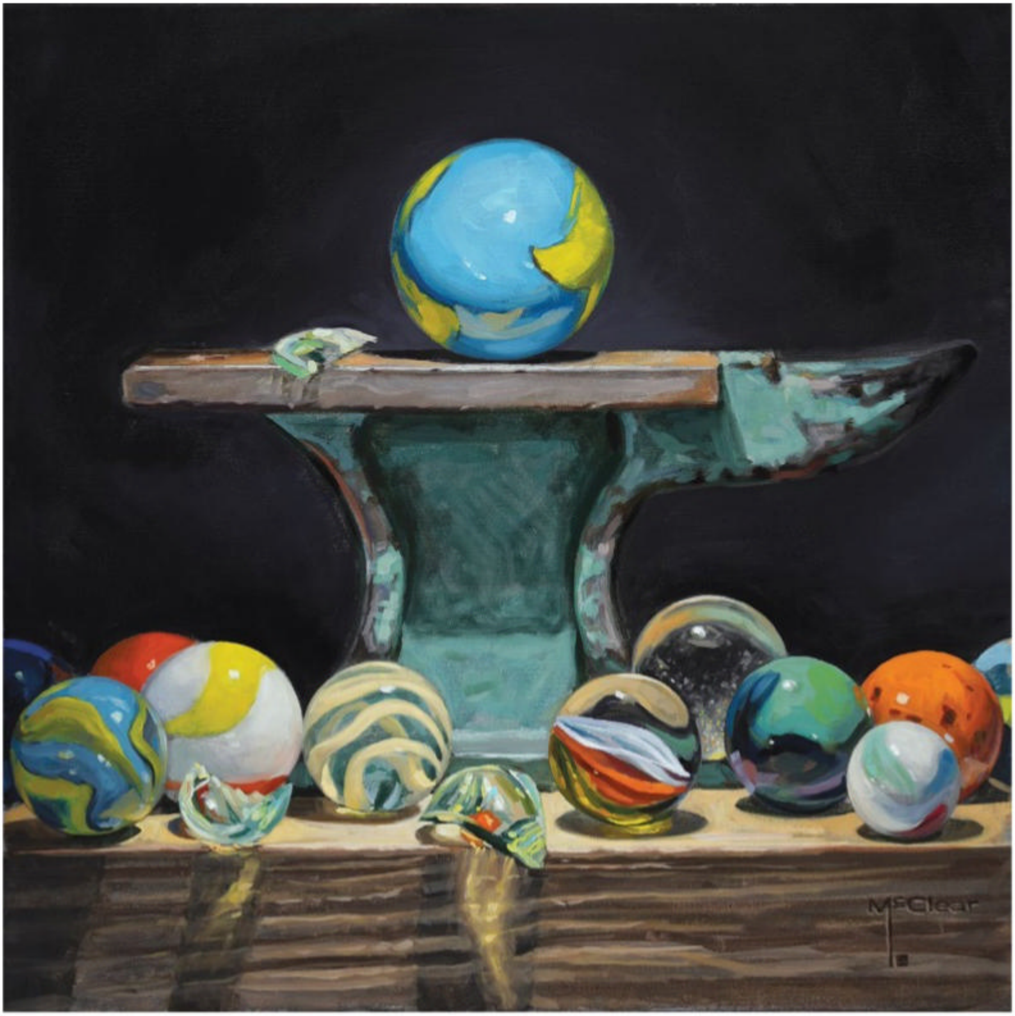

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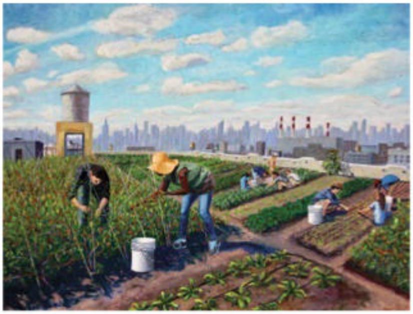
with colors, shapes and emotions—seen in show work *Guardian of Central Park West*. “Creating art is about the journey of self-discovery,” Israel says. “It is my way of recording what I have difficulty putting into words about my emotional truths. My work may begin with a certain concept but along the way, it often veers, and as this reveals itself is when I am most inspired.”

Brian McClear is captivated by the potential of everyday objects and the stories they hold. His work is driven by a desire to explore the relationships between seemingly unrelated items and uncover new meanings in their connections, as is the case for his show piece *For All the Marbles*. “A wilted rose, a tattered piece of twine, a smooth river stone—at first glance, these disparate objects appear to have nothing in common,” says the artist. “Yet, when paired together, their differences emphasize shared qualities or create new meanings that invite interpretation.”

An expert in monotype, **Karen Loew’s** unique works on paper are created at the Salmagundi Club monotype parties and printed on the club’s antique press. Subjects are frequently of wildlife. Her show piece *Red & Black*, was “inspired by birds gathering in Fort Tryon Park after a snowfall—a park close to my home in Northern Manhattan,” she says. Other works by the artist are from travels to more exotic locales, such as the Galapagos, Turkey, France and Costa Rica.

In November of 2024, **Marco Giovanni Vera** hiked Sunset Rock very early in the morning with the intention of capturing the morning glory of the Catskills in late autumn. Sunset Rock has been a magical place for the artist and is an ideal place to go with the hope of creating a beautiful work of art to add to his oeuvre. “Back in the studio, I decided to repaint the same scene on a slightly larger canvas, but with the hope of adding more color and detail,” he explains. The result is Vera’s show painting, *Sunrise from Sunset Rock in the Catskills*. “It is my hope that this



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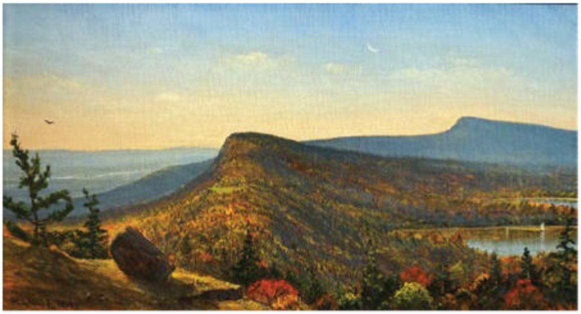

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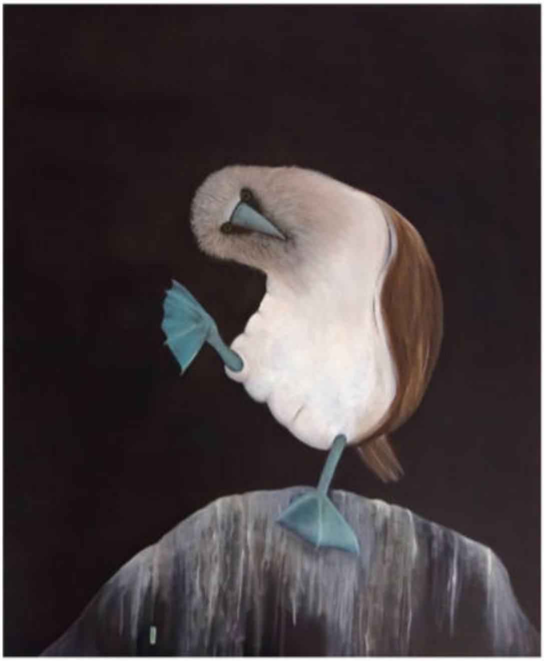

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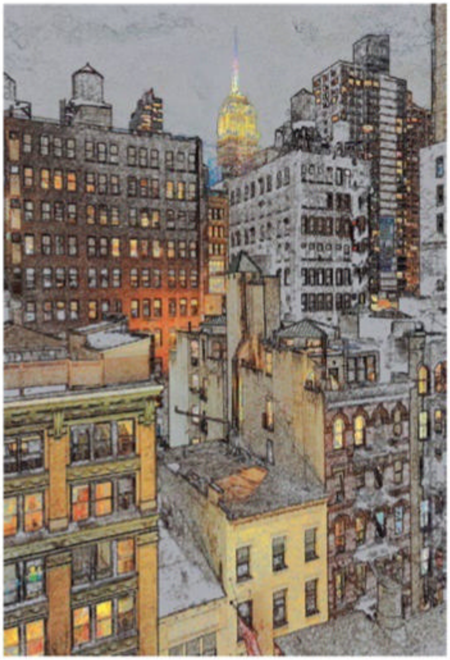


12

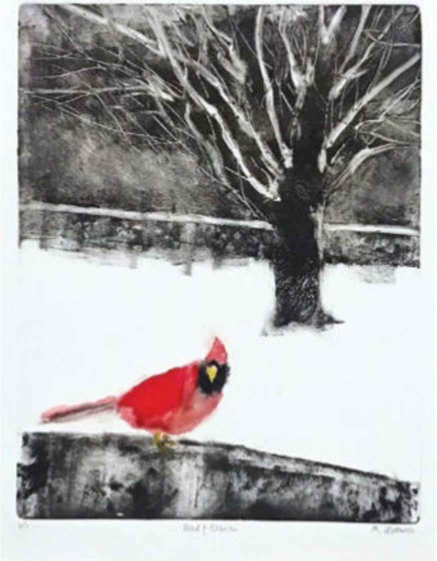
painting, created as a continuation of the Hudson River School movement, will evoke a sense of national pride in the American landscape once again."

Carol Miller is inspired by animals as well as details that bring their beauty and soul to an uncluttered canvas—as is the case for her charming painting *Belen the Blue Footed Booby*. "It's the way I view everything, trying to crop out the clutter while zeroing in on what matters," she adds. "The fur, the feathers, the eyes and noses, all make me smile as I paint. I'm lucky and thankful that I'm able to make others smile too with just paint and a brush."

"As I've grown as a painter," says **Marc Duquette**, "I've found the time spent creating to be the most peaceful. Even if it's not a great day in the studio, the act of creating allows me to keep away the stress of the world outside that section of canvas." The light in his painting *Ataraxia*, shows brightest on the hands and tools of his figurative subject matter. "My good friend has 'Ataraxia' tattooed on his arm, and many years ago, he explained what it meant and how he continually strives for a state of peace," explains Duquette. "He, like myself, likes to work."

Creating art has also been a sanctuary for artist **Katherine Grossfeld**, who will be showing her oil *Morning Gold*. "When I paint, I inhabit a smaller, quieter, more contemplative world than exists in the hubbub of ordinary life," she says. "There, I am concerned with seeing light describe form, and in capturing the feeling of a fleeting moment. Hopefully the sense of peace and joy I feel in creating art is conveyed to the viewer as well."

About his photographic show piece *Empire Variation*, **John Michael Pelech** ays, "It was created while I looked out the window of a New York City hotel. The original photo of a cold and rainy night was straightforward. I manipulated the size and orientation, and photographically texturized and warmed the color of the



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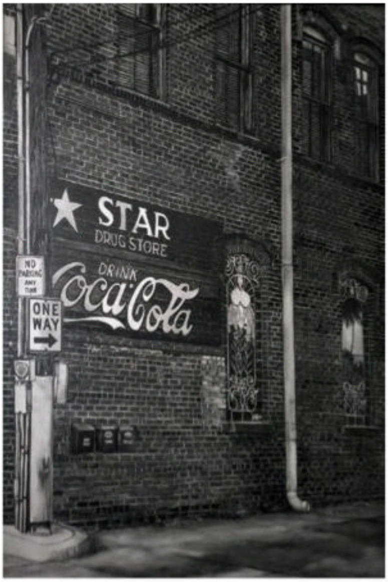

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9
Elizabeth Downer Riker, *Brooklyn Grange Rooftop Farm*, oil on canvas, 24 x 30″

10
Marco Giovanni Vera, *Sunrise on Sunset Rock in the Catskills*, oil, 6 x 11″

11
Carol Miller, *Belen the Blue Footed Booby*, oil on canvas, 36 x 30″

12
John Michael Pelech, *Empire Variation*, photograph, 30 x 20″

13
Karen Comer Lowe, *Red & Black*, monotype, 9 3/8 x 7 3/8″

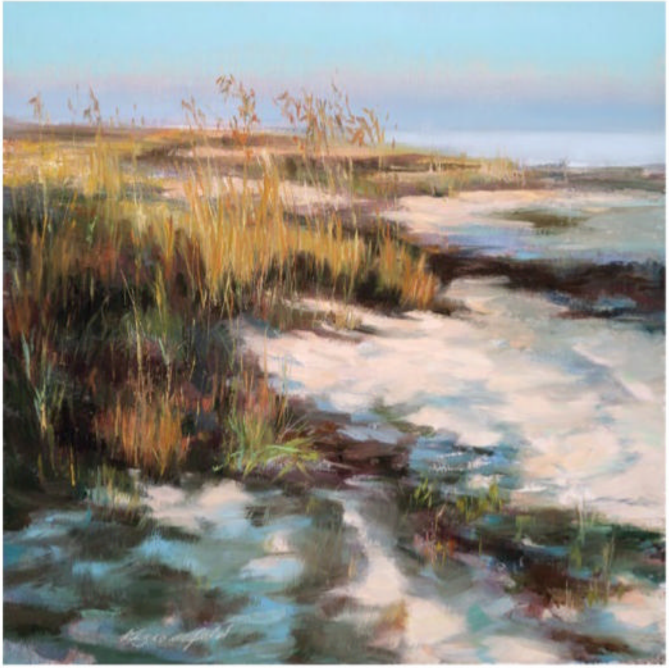
14
Patsy Lindamood, *Old Star Drug Store Alleyway*, graphite on cradled claybord, 36 x 24″

15
Katherine Grossfeld, *Morning Gold*, oil on linen, 12 x 12″

image. The final print is on paper bonded to aluminum, without matte, frame or glass, so it 'floats' on the wall."

Elizabeth Downer Riker has always been drawn to the beauty of nature, especially scenes of people working the land. "Being on the rooftops, painting young New Yorkers with their hands in the soil and seeing the monochromatic, urban landscape surrounding them inspires me," the Downer Riker says. "I think, 'What if these small patches of green could be spread across the whole city?'" Find her piece *Brooklyn Grange Rooftop Farm* at this year's exhibition.

In recent years, **Patsy Lindamood** developed an affinity for the incredibly diverse textures of historical structures and alleyways. The Star Drug Store in Galveston, Texas, is reputedly the oldest drug store in the state. "It survived a severely damaging fire in 1998 and massive flooding by Hurricane Ike in 2008," she says. "Today, this structure stands as a fixture of Galveston's historic downtown." She finds the alleyway especially captivating and made it the subject of her painting *Old Star Drug Store Alleyway*, which depicts the old fashioned Coca-Cola logo painted directly onto the brick wall and several faux stained-glass windows.



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Find these paintings and so many more at the *141st Annual Members Exhibition*, hosted at the historic Salmagundi Club in New York,. "Our artists have not just dedicated years, or decades, of creativity and talent to their work, but have also spent that time supporting other members," concludes Jobson. "There is a collective spirit here. The best work here has encouraged, or has been inspired by, the work of other members. I think that effect is evident here."

Lynn Waltke AFC

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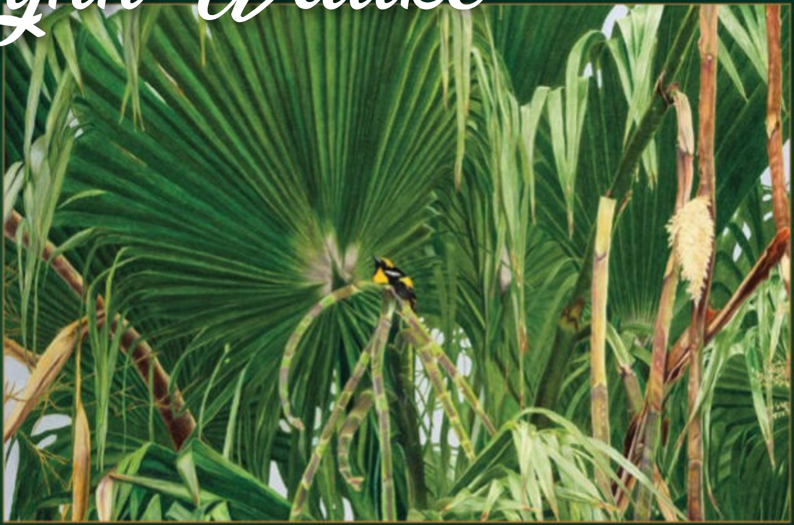

"After the Monsoon, hooded oriole in Mexican fan palm", color pencil and ink on Arches, 24 x 36"

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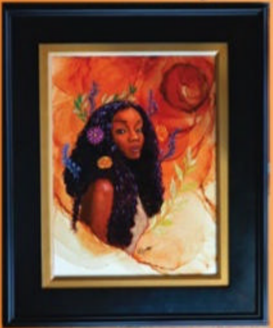
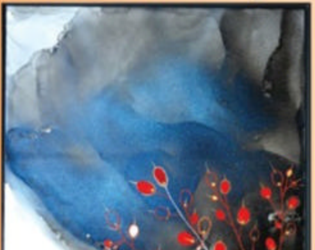
Women in Repose



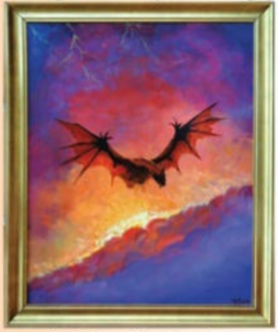
Metamorphosis of Chloris
Oil on alcohol inked board
19 x 23"

Floral Fantasy



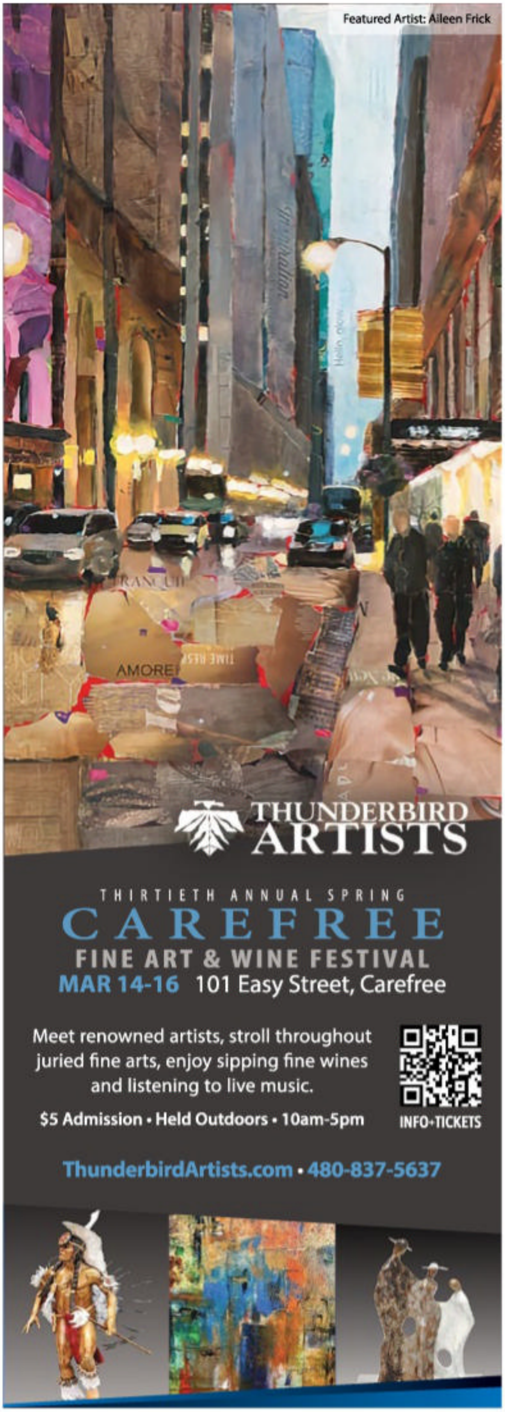
Red Aspen, Gold Drops
Oil on alcohol inked panel
30 x 30"

Dragon Mythology



A New Beginning
Oil on panel
28 x 34"

Instagram: https://www.instagram.com/The_creatrix_artist/



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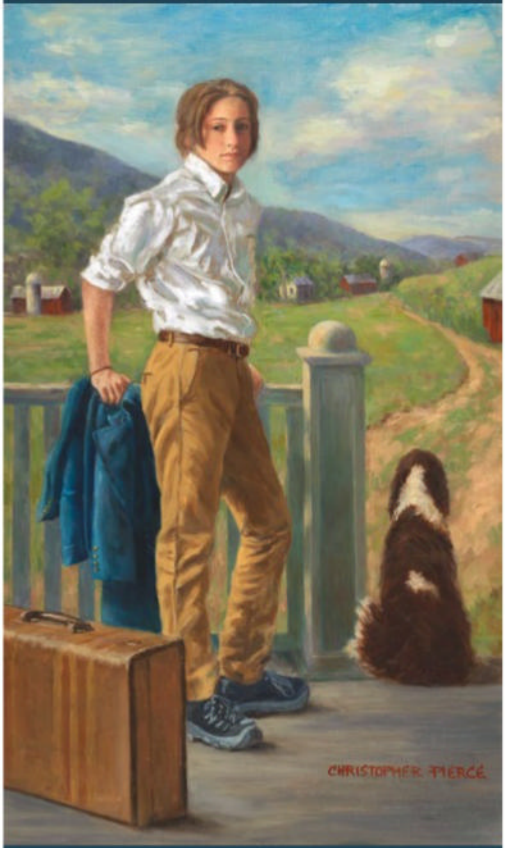

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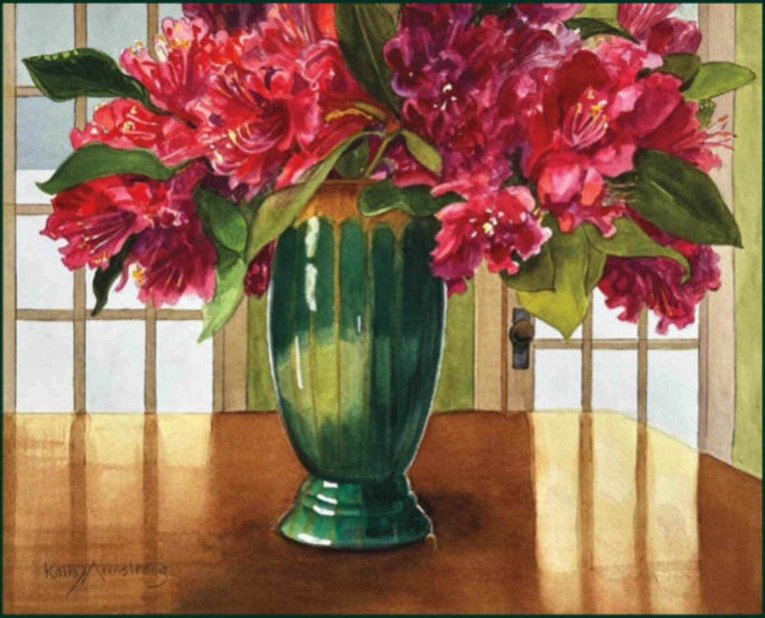

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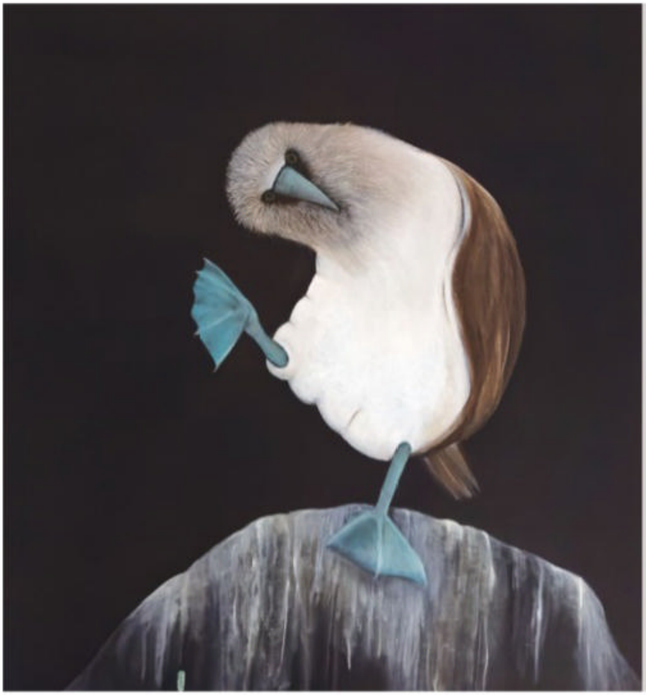

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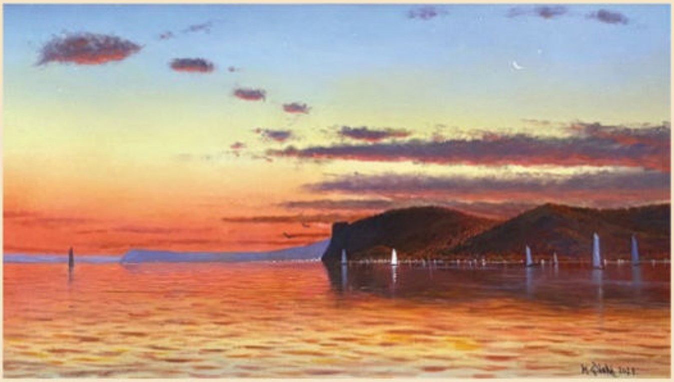
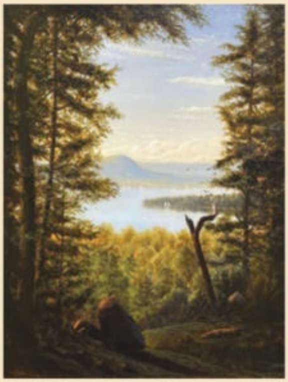


"Hook Mountain Twilight" Oil on linen, 12x21"



"The View of the Hudson River from Ossining, New York" Oil on linen, 17x12"

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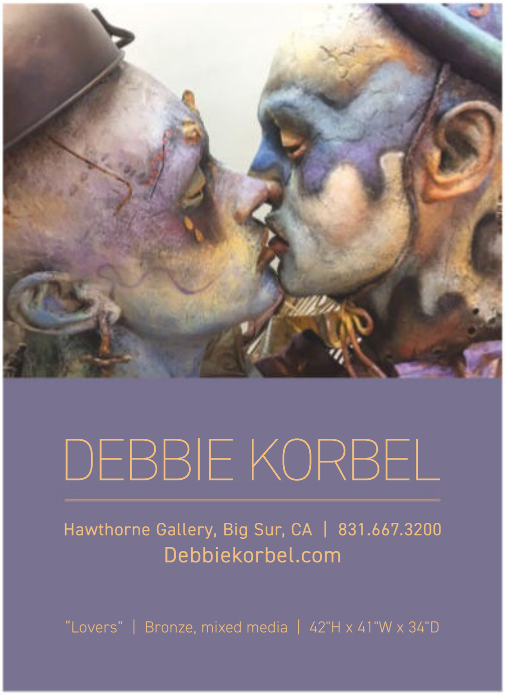

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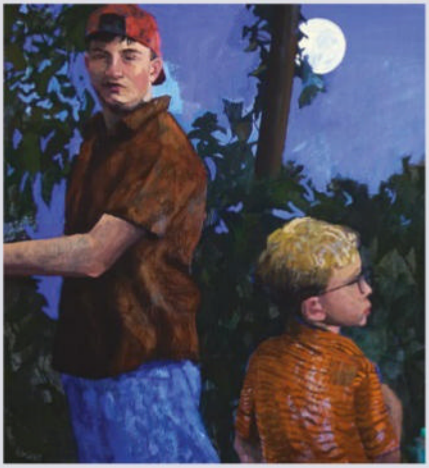

"Brothers" (Detail), 24x48 in, oil on panel

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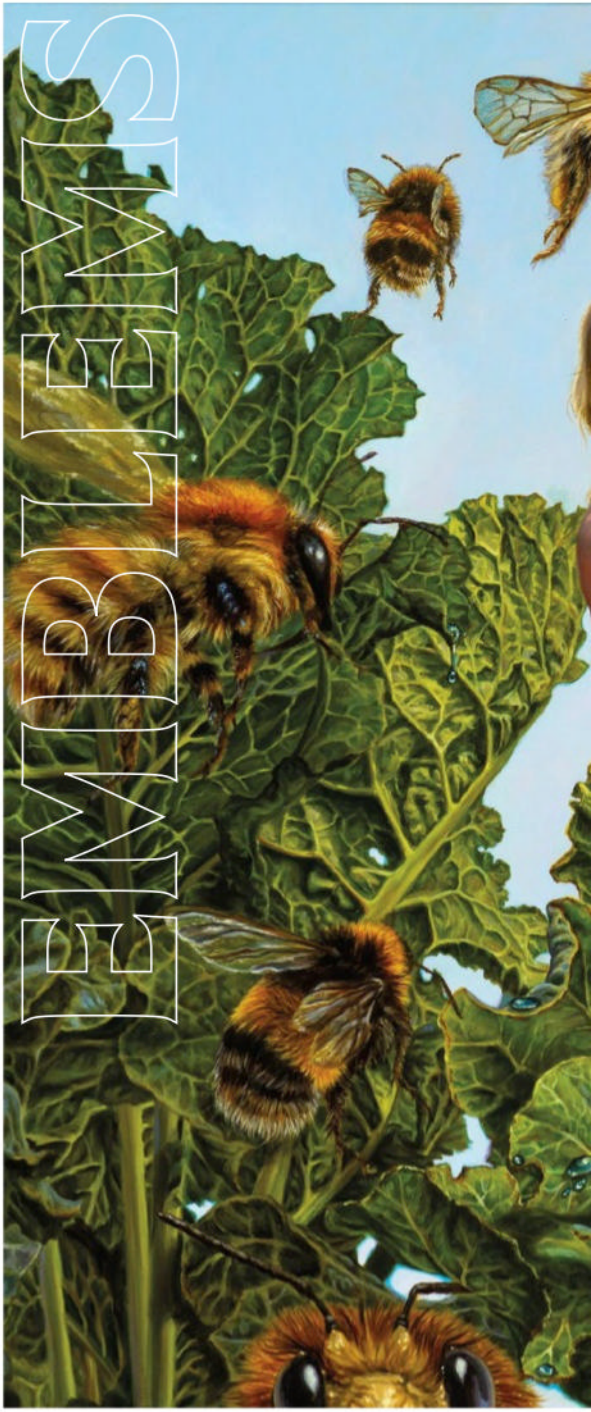
NAKED EMBLEMS

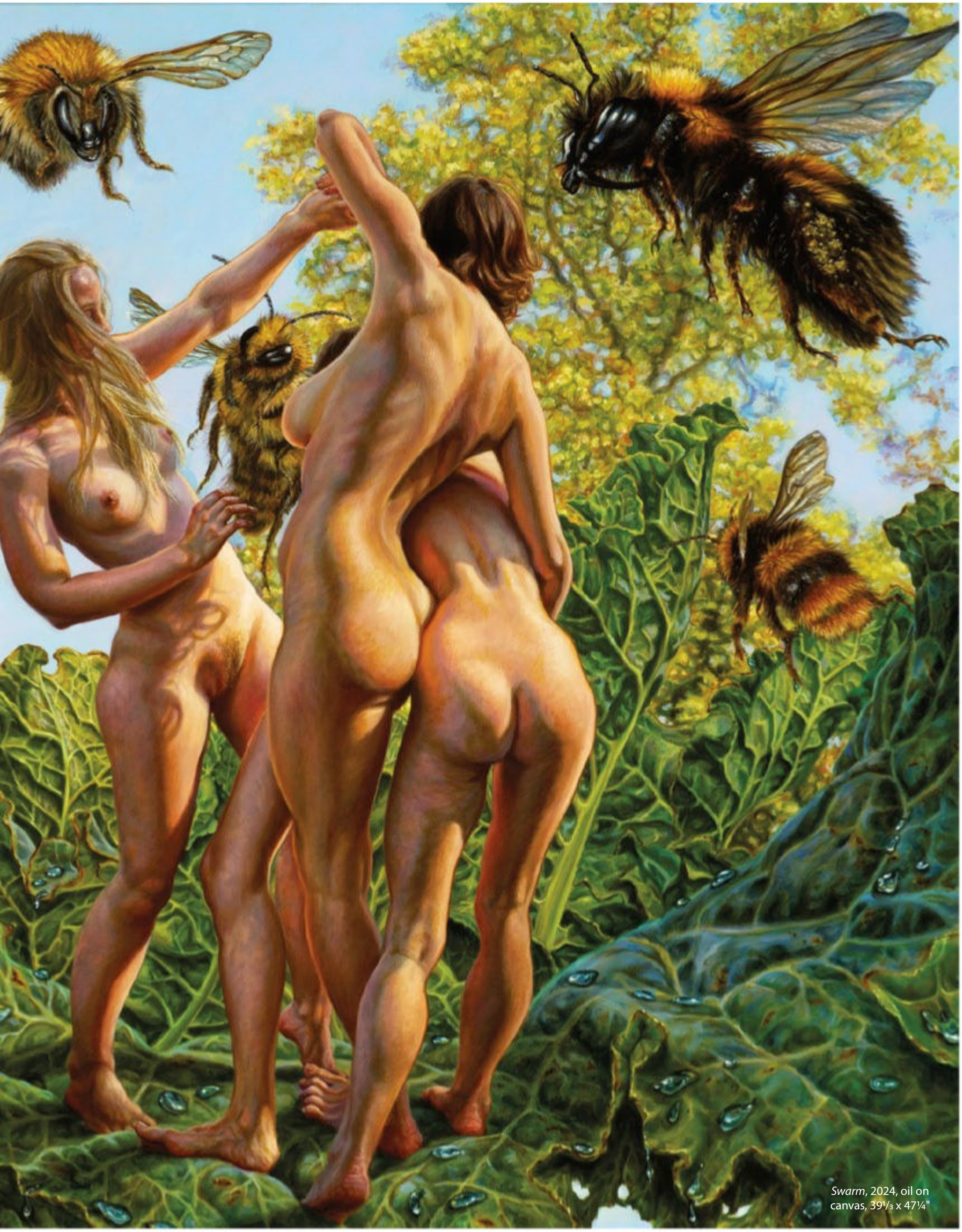
Susannah Martin's frank and sensual bodies are an invitation into a heavenly freedom devoid of shame or guilt.

BY MICHAEL PEARCE

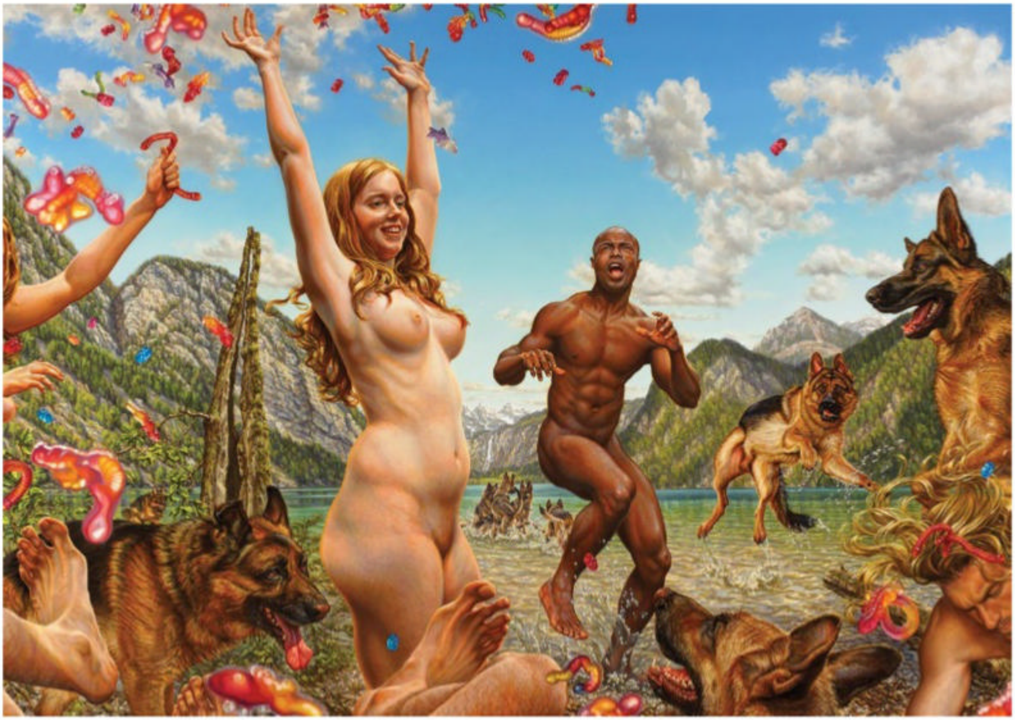


The joyful men and women in Susannah Martin's spectacular paintings seem to celebrate life, the delighted dancers rejoicing in a dreamy landscape of arcadian alpine lakes and forests. The world of pure sensation is within reach to these wonderful creatures, in delicious settings one step removed from the ordinary perceptions of mere mortals, in an ideal environment enjoyed by beings separated from the dull limitations of ordinary physicality. Strange shining entities shimmer around them, formed into stretched and inflated foil party balloons, or brightly molded glass dragon ornaments, translucent and reflective, these unknown and incomprehensible forms extending into the plane we inhabit from other glowing levels where luminous beings beyond our comprehension live in light. Happy dogs as delighted as Martin's men and women smile goofily and leap weightlessly in the opaque air, cheerful Chihuahuas, loopy lurchers and friendly Labradors floating happily in free fall beside scarlet dragons, all unrestrained by the heavy weight of gravity. This may be a piece of heaven, where spirits live blissful and unencumbered by the grey restraints of life, finding themselves in this moment, in this landscape of alpine pleasure and eternal spring.

Martin explains, "I began to look at the psychedelic aspect of the ways human beings represent nature, and how fascinated we are by glass sculptures, or plastic sculptures, or various little knick-knacks that people are charmed by. There's a very specific charm that they have, it's a way of cutifying nature by making it very small and putting it on a table, or holding it in your hand. I'm fascinated



Swarm, 2024, oil on canvas, 39⅓ x 47¼"



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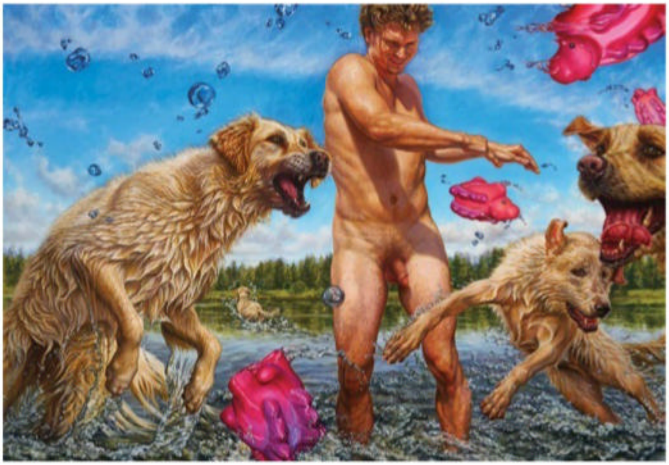
that human beings do that. I'm interested in the history of that—when did that start to happen, when did people start making little miniature animals, and why do we do that? It's taken on a new level since industrialization and mass production. It's such a human thing to want these items. I like to put these two things together—the parity of nature, so to speak, the symbolic representation of nature next to nature."

Martin lives and paints in Germany, the birthplace of Lutheran Protestantism, a place one might expect to be the home of puritanical zeal directed against displays of the naked body, which was once seen as the vessel of original sin, and the exciting stimulant of wicked lust. But for two centuries Nietzsche's *heimat*, or homeland, has been home to an enthusiastic alternative lifestyle movement, among whose participants there is a popular consensus that being naked in nature is essential for living the healthy and good life, for bathing in the benevolent light of the sun, for feeling the gentle breeze caressing skin, and swimming nude in the fresh water in blessed lakes. Nudity is normal. Nineteenth-century Germans birthed holistic medicine, modern vegetarianism and organic farming. Germans were early entrants into secular communal living, seeking alternatives to conventional religion and creating a current of countercultural bohemianism opposed to bourgeois life. Germany was the birthplace of modern physical fitness. Although Martin is a brilliant realist painter, these naked bodies do not belong to reality, for they are bodies of desire—not only of erotic and sexual desire, but also desire for well-being, vigor, and delight. To the bohemian family of the free, Martin's paintings of frank and sensual bodies are an invitation to witness and admire health with honest and guilt-



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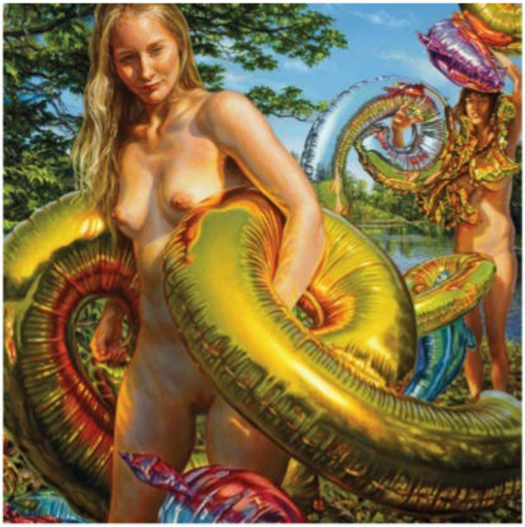
less pleasure in the shared and shameless freedom of nudity.

Martin studied art at New York University and faced the pragmatic necessities of survival in the city early on. “I wasn’t a trust fund baby,” she says. Her career began in scenic painting for film and photography, but she soon tired of the work and abandoned it for fine art. In 2010, she began painting the figure, deliberately working as a realist with a clear gaze upon the fundamentals of flesh under light. She continues, “I wanted to approach a classic theme of nude and landscape from a very contemporary perspective, a very realistic perspective, and not romantic. I wanted to see if I could extract that romantic element from it.” But Martin’s understanding of the boundaries of reality had been stretched by her youthful experiences with hallucinogens. “I’ve never discussed it with anyone,” she reveals. “It’s something I’m allowing to come out in the work more and more, going into that in-between space of reality and whatever lies beyond it, and drawing on those early psychedelic experiences as well...It requires a certain amount of courage. How to integrate these things? That’s the tricky part.”

The psychedelic experience was therapeutic and had a profound influence on her art. “It’s very much about that transcendental psychedelic experience in total freedom, which was my experience of that drug,” she says. “I like to go back to that time and think about what does it feel like to actually be free. That’s the happy element. That’s why I loved psychedelics. It took me out of a more-or-less traumatic childhood as a teenager. There was a lot of trouble. I had to work a lot. My father died early, and my mother wasn’t present. So, to me, when I discovered psychedelics in my teens it was like going on vacation. It felt more like home than this world, to get away from the trouble of paying the rent and getting through school, it was a lot of pressure at a very young age. In between I took a break and did some psychedelics with friends, and it was such a relief, frankly. There was a lot of joy there. It was always a positive experience for me. It gave me hope at a critical moment, as crazy as that sounds.”



3

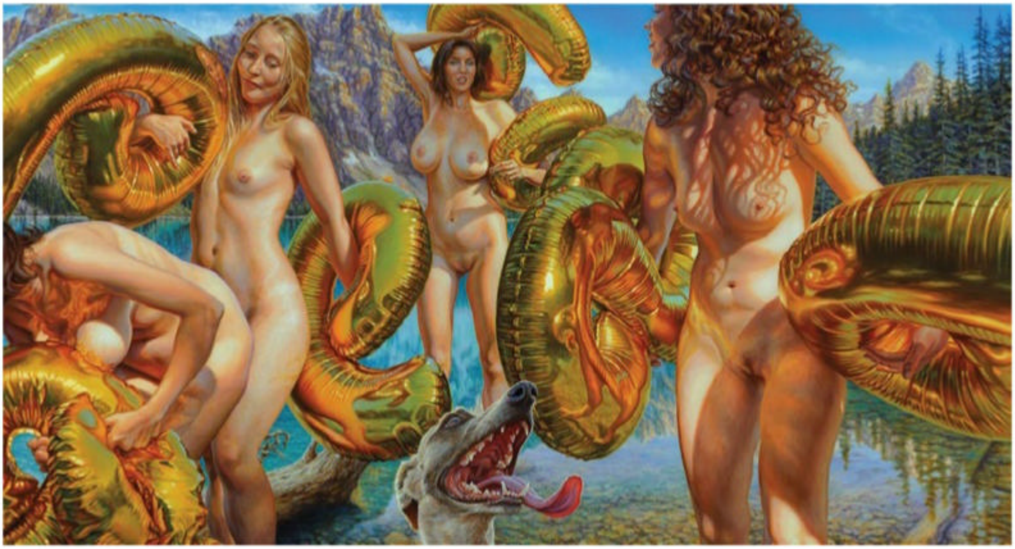
1
Bavaria, oil on linen, 2018, 67 x 94½"

2
The Retrievers, 2023, oil on canvas, 403/10 x 6"

3
Reservoir, 2018, oil on linen, 20 x 20"

4
Helium, 2017, oil on linen, 32 x 59"

But the paintings are also a semiotic carnival and cavalcade of iconic meanings. At least since Plato wrote about art and ideas, images have been read as allegories, and interpreted, and there is a natural desire to translate the paintings as Martin’s messages to her audience, for the creation must always reflect the mind of the creator. Her impulse to fill many of her



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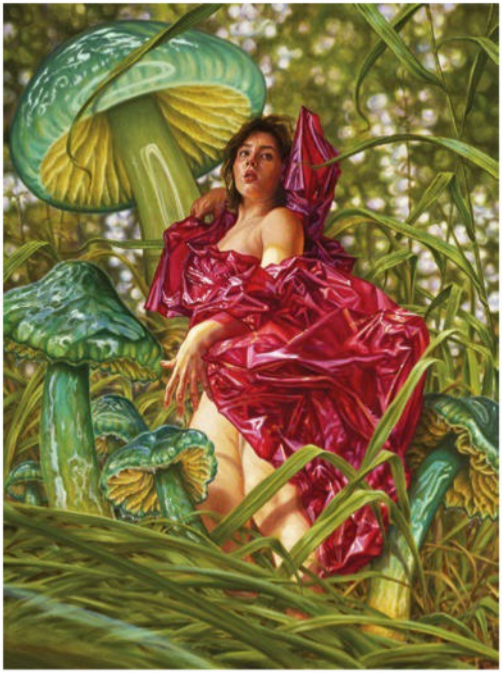

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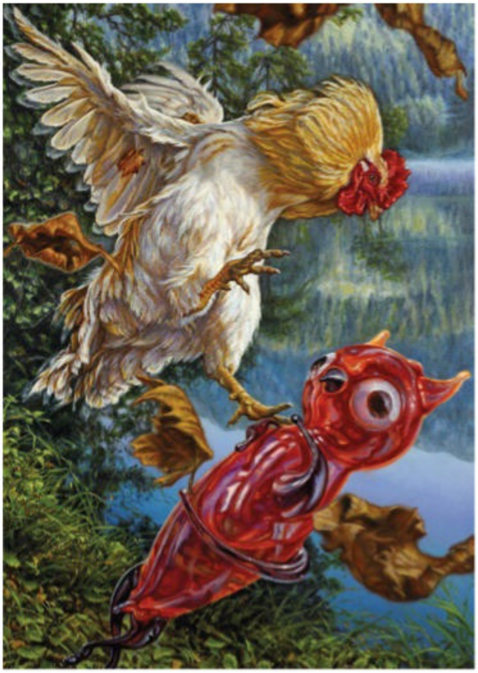

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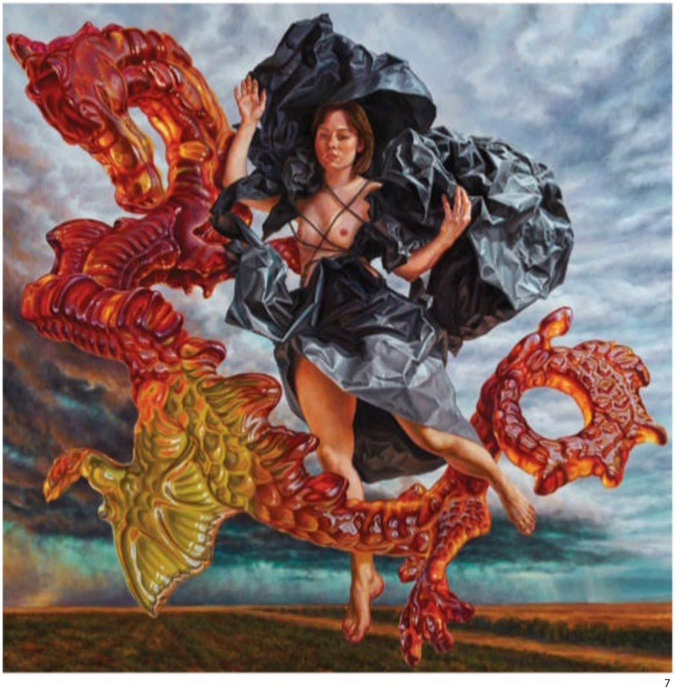
paintings of sensual nudes with shiny sixes cannot be easily ignored, for if there was ever a number to attract the excitement of apocalyptic attention, it is the number of the beast in the Greek *Revelation of John*, and Martin certainly must expect the scrutiny that comes with this choice. But her upturned allusions to biblical iconography, and her deliberate disregard for its conventions are clues to her approach to the old tradition of emblems and their meanings. Martin's sixes are numerological symbols, shiny shibboleths offered as easily punctured balloons, destined to release only squeaky and high-pitched helium gas. They are trivial icons of beasty nonsense only fit for children's play, and their presence here provides fulfilment of a momentary and juvenile pleasure in bright and shiny objects, as superficial distractions from the weight of serious things. The burden of conspiratorial biblical exegesis is deflated. Sixes aren't always apocalyptic. In many Asian cultures, six is the most auspicious of numbers, bringing good fortune. Sixty-nine is also the conventional sign of mutual oral pleasure, and in the hands of these naked figures, they are a message of erotic play. The balloons are signs of liberty. Martin reveals the new era of postmodern symbolism accessible to



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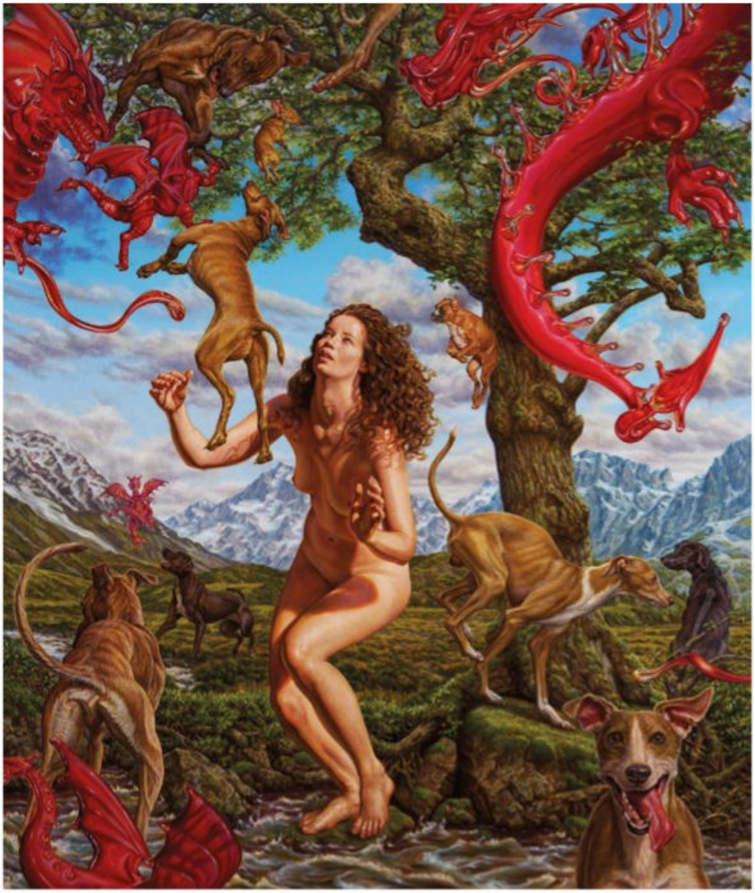

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5
Mazateca, 2022, oil on canvas, 233/5 x 31½"

6
Der Hahn und der Teufel (The Rooster and the Devil), oil on linen, 193/5 x 27½"

7
The Arrival of the Angel of Death, 2023, oil on canvas, 51 x 51"

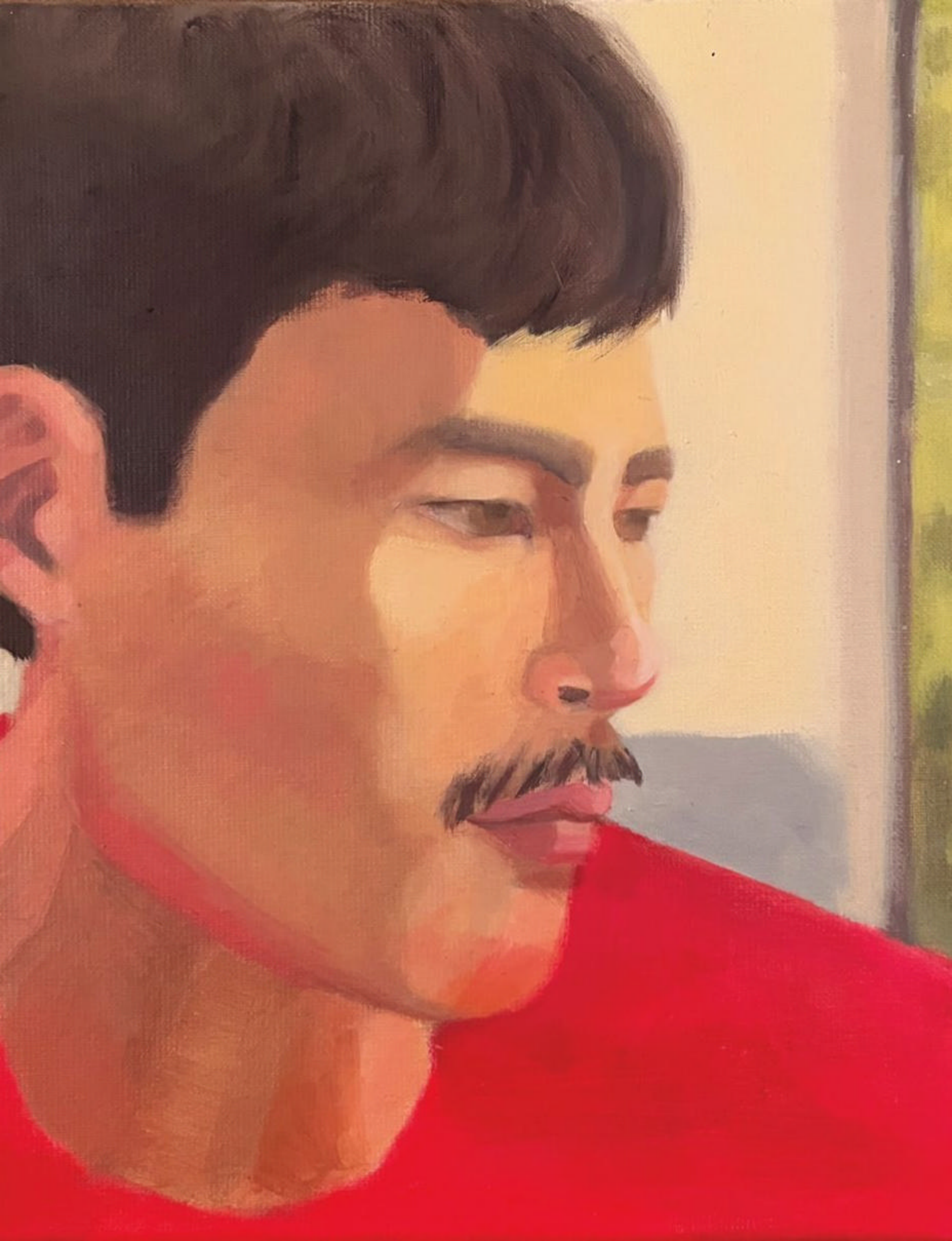
8
Drachenjagt (Dragon Hunting), 2023, 704/5 x 863/5"

21st-century painters.

Emblems are not easily interpreted in the plural culture of the internationally woven tapestry of 21st-century imagery, and Martin's iconic choices are certainly not welded to religious orthodoxy—they sing the tunes of a broader symbolism. Her joyful paintings are celebrations of freedom from the constraints of convention, but not a rejection of symbolism itself. Christian dragons were a potent symbol of the other, of the alien, of evil, but the Daoist dragon is the potent image of masculine energy, which must be nurtured and treasured as the symbol of virile potency and life. Dogs are ancient emblems of faithfulness, and as Martin's laughing hounds are released from the chains of dogma, their joy is her freedom. In the West, bees are images of industriousness, of brotherhood, of selfless devotion. In *Swarm*, Martin's gigantic and inquisitive bees bumble about bright Aglaea, happy Euphrosyne, and blooming Thalia, the three ancient graces cast dancing among the busy insects. But these diminutive nudes are also Alice after the drink-me potion, and full of the joy of mushroom medicine, and the bees are communicative beings. Martin says, "Another way I'm exploring levels of consciousness, and perspective is through scale. I'm also messing with art history, obviously—the idea that humans were more important than nature. Nature was usually something blurry in the background." Martin's art is a postmodern playtime in an expanded garden of iconography.

The old order of orthodox meaning is broken then, and emblems are fluid and open to new interpretations, and may have multiple meanings—at least until liberty is crushed by the emergence of a new and authoritative system of hegemonic belief—and Martin's paintings are a celebration of that fluidity. Martin is a post-modern trickster sharing her delight in critiquing and reinventing representational symbols, even the weighty symbol of the body, under the spell of her own iconography.

The paintings are neither naïve visions of utopia, nor a lexicon of the apocalypse, nor some heretical species or clever mockery of faith. Martin has entered a playful, yet serious journey into exploring the modern meanings of emblems. The cheerful barking of the lively dogs and the sound of splashing are silenced here, and the noise of play is as frozen as the balls and blobs of weightless water held in space as shining and reflective jewels, each captured motionless in a split second of super-slow and shuttered speed, each manifested in an impossible moment of reality. And if sound is frozen, then so is the word—the word of creation that breathes all things into becoming; the word that means all things have meaning, the still small voice silenced, the instant stilled, and the blunt balance and equation of time and space and dimension bent. Time stops here. And if these mirrored splashes of weightless water reveal frozen time, then these dragons, too, must be held in the split of dimensions, encapsulated as momentary extensions of their being, as indices projected into the mineral and watery planes of earthly existence. Emblems are eternal symbols with a life of their own, passing through time as manifested entities which appear in moments caught by artists capable of representing them. Their meanings transform as they appear in different cultures, and different ages. And if the dragons and the dogs, the water and the bees reveal themselves as multi-dimensional manifestations of emblem idea-beings appearing on many planes, then so do Martin's beautiful people. We, too, are changing creatures of the multiverse, of joy, of revelation. ●



Beautiful Strangers

A collector reflects on the intimate relationship he has with the mysterious subjects and the painters of the portraits he has invited into his home.

BY DAVID MASELLO

The moment I entered the upstairs gallery of New York's Art Students League and saw the close-up portrait of a young man, I knew I wanted him. After seeing the work, I felt a duty still to look at the many other paintings for sale at the League's annual Christmas show, all set randomly, salon-style, to display as many as possible. But as I roamed the room, I was distracted, unable to really see any of the others because what I had seen first remained in my vision. I had already decided on what, and with whom, I wanted to live.

The woman in charge of the gallery carefully wrapped the painting in brown packaging paper, securing the seams with tape, as my $500-plus payment processed. Upon completion, she said, "This is the hollow side," indicating the back of the stretcher, "the safer side."

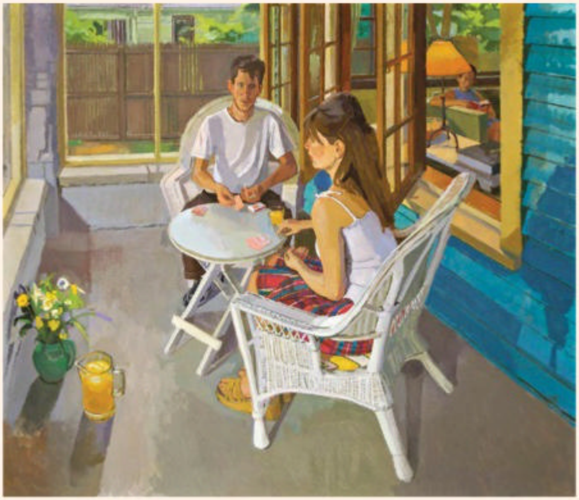
On the long walk back to my apartment, I stopped to buy dinner fixings at a Trader Joe's, a busy late Saturday afternoon, and worried that the work could be damaged—by people bumping into it or having something fall on it in my cart. As the young cashier was bagging my groceries, I told her about the painting I was cradling under an arm.

1
The untitled portrait by an unknown artist (oil on canvas, 11 x 14") that David Masello purchased from the Art Students League in their December 2024 holiday show, and is at the heart of this story.

"Hang it well," she called out to me as I walked away.

I continue to be startled by the piece, the figure's face reminiscent of something by the figurative painter Alex Katz—like his people, far larger than life-size, minimal in the detailing, yet still conveying much about character, beauty and age. My handsome figure, who appears to be Eurasian, wears a red T-shirt, a powerful shade of the color that is at once cheerful and bold, and one of the only flashes of that hue to appear anywhere in my apartment. I tried the work out in various spots—swapping it with another new figurative work by Spanish artist Ale Casanova I bought weeks ago that hangs over my TV. Holding it in place on the wall behind the couch where I have a large salon-like assemblage of portraits. Setting it on an end-table. Eventually, I hammered a hook into a wall and positioned the work, which measures a mere 11 by 14 inches. I decided early on to keep it in the living room so I could see him for more of the day, and for more visitors to do as well.

The artist's signature appears nowhere on it, a disappointment. As is the procedure for any of the League's weekly exhibitions where works are for sale, I filled



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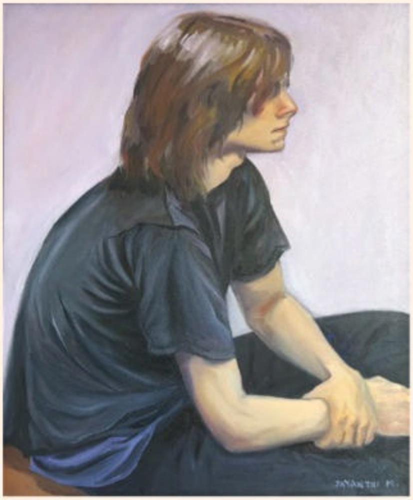

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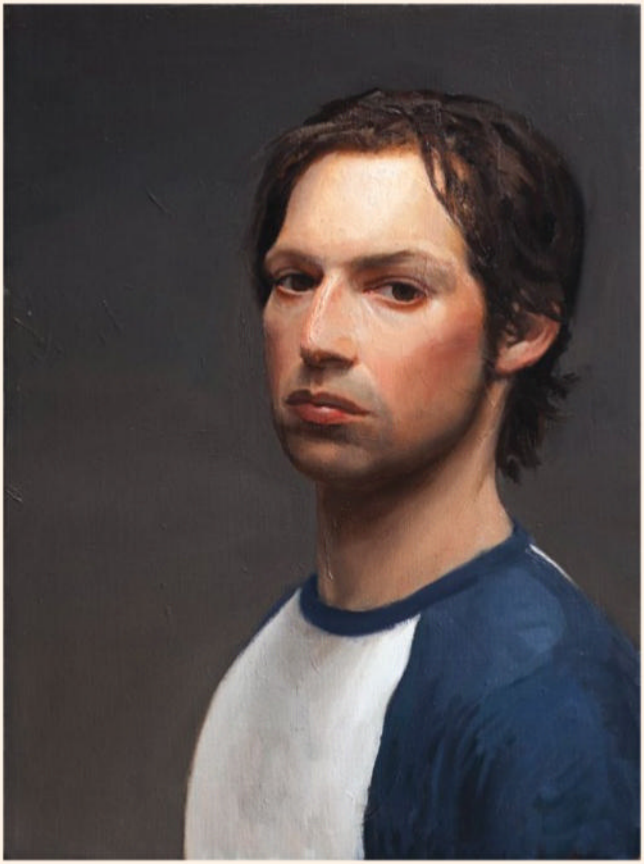
out a purchase form that asks if you, the buyer, are okay with having the artist contact you. I have filled out such forms before, and I have always heard from those artists, even becoming friends with them: Jayanthi Menon, who at the time I met her, was the wife of a prominent United Nations ambassador from Singapore; a retired man named Joseph Lovalvo, from Long Island, who has since died (both of whom told me that I was the first person to buy a work of theirs); the prolific portraitist Elsasser Michael, who lives across from Morningside Park and invited me to roam the rooms of his expansive apartment to see his other works.

These many days later, I have yet to hear from the painter of this portrait and, oddly, I feel as if I've asked someone out on a date who declined. I had been hoping to convey to the artist my admiration for her well-groomed young figure, looking contemplatively to the side, out a window that is hinted at more than shown. He has grown a short, neat mustache that hovers over the full lips of a young man, his black hair scrolls across his forehead and a rectangle of a sideburn inches halfway down his ear. Just enough sunlight stencils onto a portion of his face to indicate he is gazing through a window.

Because the stretcher is so thick, some of the composition is lost as the canvas wraps the edges. Portions of his head appear askew onto the sides, as if the painting is meant to be a three-dimensional object. More of the mottled spring greenery to which he looks through a window spills over the stretcher edge, as well as his red shirt and curl of an ear—and I wonder why the artist chose not to have her composition appear in full. I will keep the work unframed, as I do most of the paintings I own,



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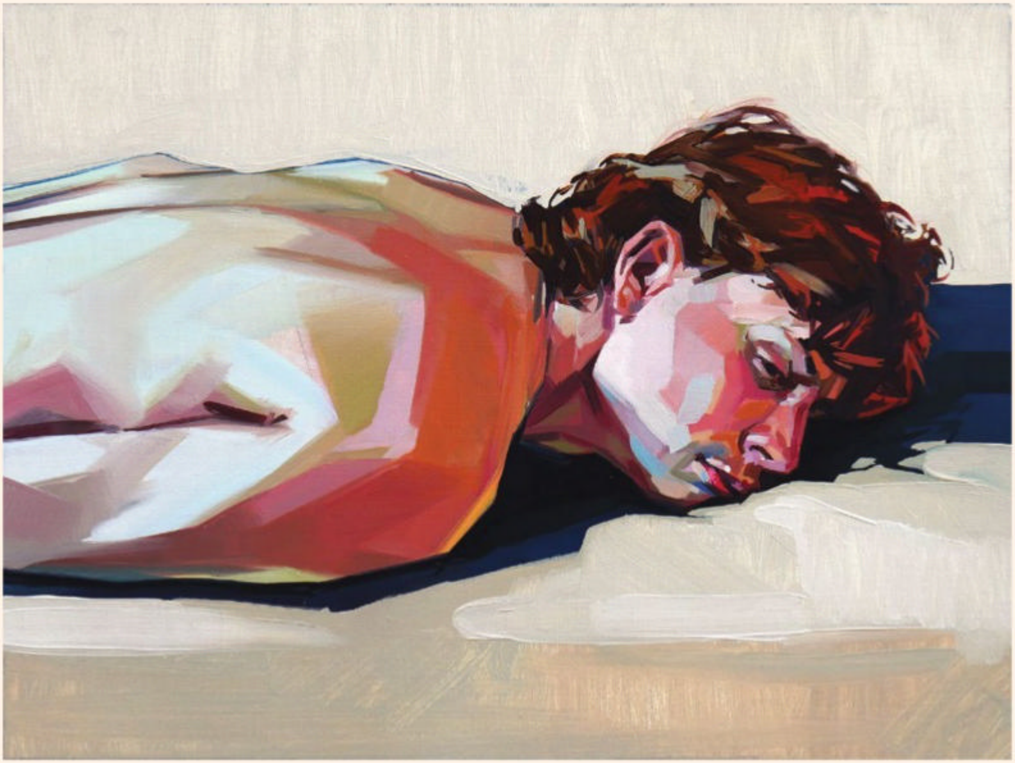

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for this very reason—I want as much of the figure as I can have. To contain it in a frame would mean losing those additional elements of him. I am always intrigued by what an artist is willing to sacrifice to the edges of a stretcher.

When I look at the many figurative paintings I own (roughly 19), most are attractive young men, and only a few of these people look directly at you. Instead, their heads are cocked, as they gaze into the distance, some posed contrapposto, each engaged in thought. Young attractive figures, real or painted ones, who are immersed in apparent reverie, appeal to me, for it means that they are imbued with a sensitivity that can elicit love. Mary Connelly's young man leans on a bed in her work entitled *Echo Park*, Tim Kennedy's young figures occupy Craftsman-style houses in Bloomington, Indiana; and the one reproduction painting I own, an image by Jean Alaux shows a young man perched on his bed, strumming a guitar, circa 1817, as he looks through the shutters of his room at the Academie Francaise in Rome.

Every time I bring a new portrait into my apartment, it feels as if I have brought an actual living person inside. I have a loving, ever-curious, 88-year-old Aunt Jo, who lives in suburban New Jersey, someone I talk to nearly every day, and with whom I can be totally frank, as she is with me, especially on matters of sex and romance. She used to paint still lifes and landscapes in her family room and was excited to hear about my latest purchase.

"Describe it to me, sweetheart, and who it shows," she asked. "Wait, wait, before you answer, I can guess—another young man. You do like your young men." And after a moment's pause, she added, "They're good people to live with."

As satisfying as it is to have a new work hammered in place, I also hesitate in doing so for a few days because I like to carry the figure with me throughout my one-bedroom apartment. I'll prop it on a chair as if the figure is actually visiting with me. I'll set it on an end table, swap it with another work already hanging, even lay it flat on my dining table as I eat breakfast so that I can hover over it. When it is beside me in that way, the figure is closer than it would be on a wall. I can smell the paint and see details I might not be able to discern once it is hung beyond eye level.

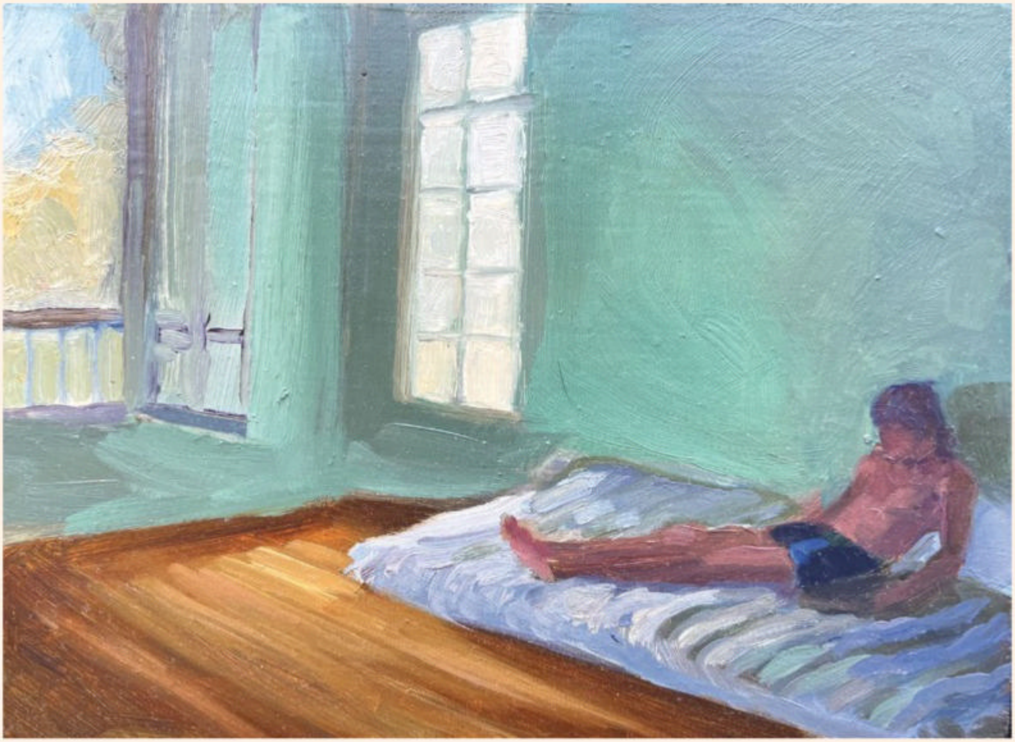
There is the privilege, too, that comes with owning a painting rather than admiring one in a museum or gallery or in someone's home. This painting is mine. I can touch its surface with no reprimand, no alarm will sound. I can feel the tack of the paint, brush the raw-wood stretcher and risk a splinter. I can test the tautness of the hanging wire and tighten it with a haughty twist if I wish.

2
Tim Kennedy, *June*, oil on linen, 48 x 56"

3
Jayanthi Menon, *Portrait of a Young Man*, oil on canvas, 24 x 29"

4
Kenny Harris, *Self Portrait*, oil on canvas, 16 x 12"

5
Ale Casanova, *After Tension*, oil on canvas, 12 x 16"



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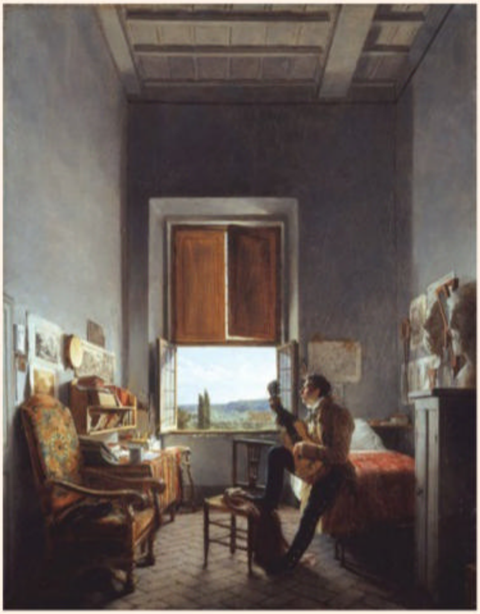
Since acquiring the work, I have thought of the artist receiving the news that her work had been purchased by a stranger, and how that fact had to have brought her pleasure and satisfaction, knowing that a man walked into the gallery one afternoon and purchased what she made. That she did not sign it, however, makes me question whether she was happy or satisfied enough with the finished work. Maybe she thought it imperfect, not worthy of her signature. Years ago, I used to make a weekly pilgrimage to a woman who operated a booth at a Sunday flea market in the Art Deco lobby of the Williamsburg Savings Bank. She represented a consortium of fellow young artists who painted works with no signature, and I wondered why any artist would work so hard, reveal his or her talent, and not want a name credit for having done so. I bought five works from her on a single day—four highly detailed Brooklyn cityscapes and another that shows a fragment of a skateboard and its rider casting a long diagonal shadow. They are among the first works anyone sees upon entering my apartment, and while people often comment on them, I am unable to



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6
Mary Connelly, *Echo Park*, oil on panel, 6 x 8"

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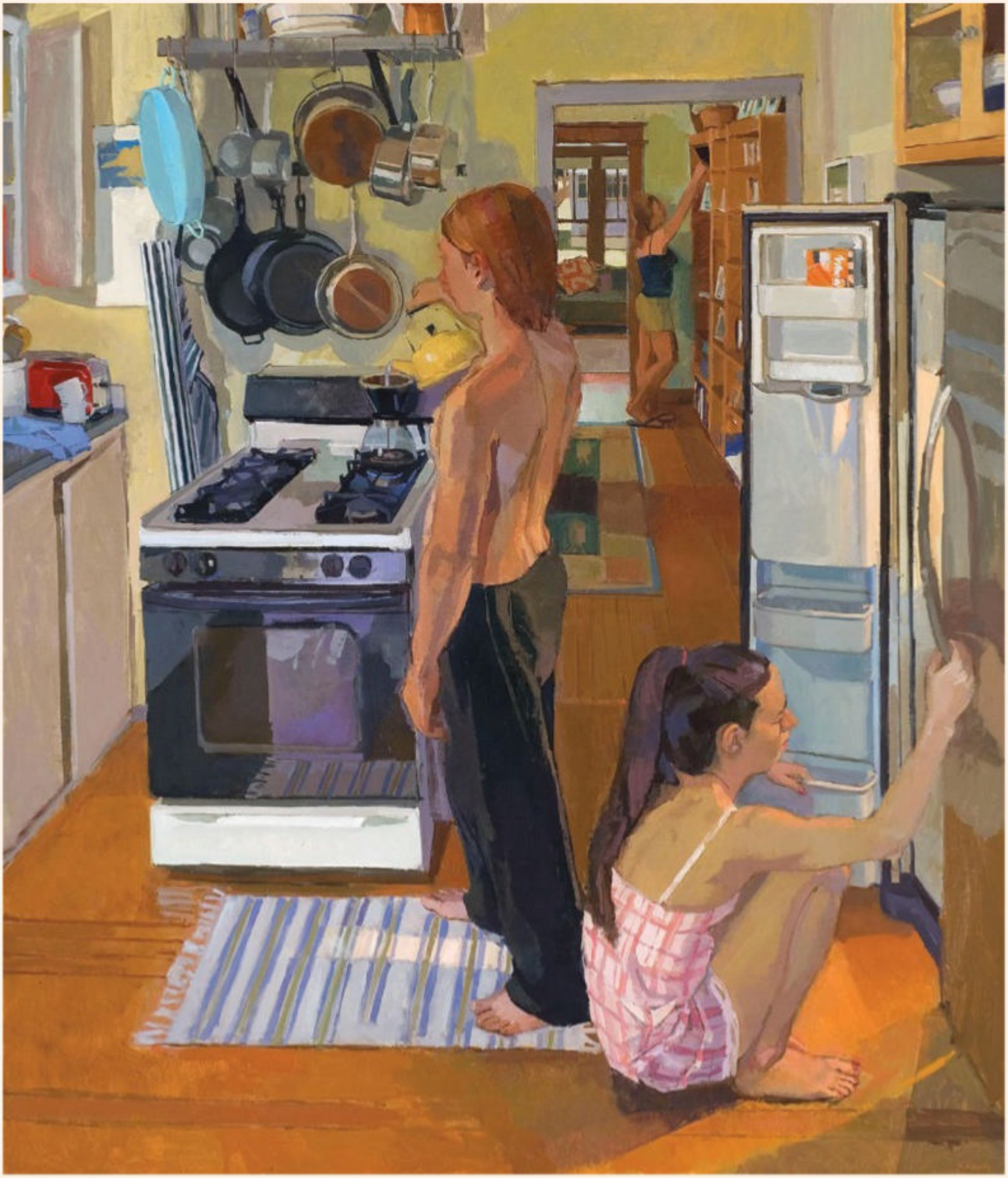
Reproduction of Jean Alaux's *Léon Pallière (1787–1820) in His Room at the Villa Medici, Rome*, 1817.

8
Tim Kennedy, *Getting Up*, oil on linen, 56 x 48"



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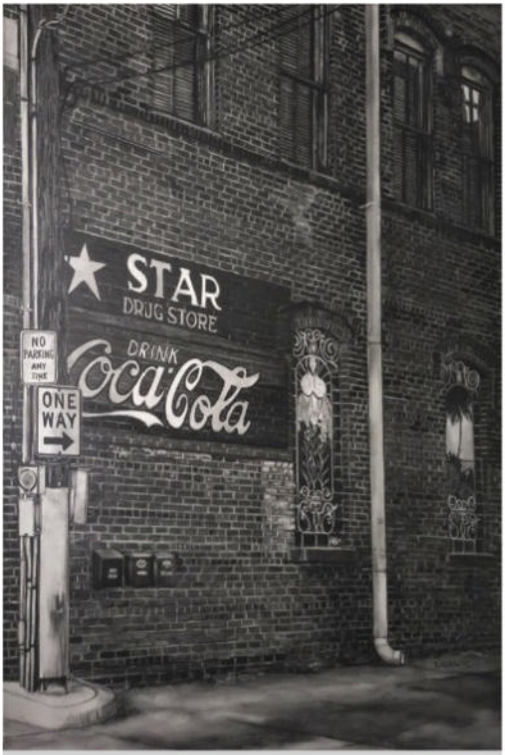
cite their makers. I rightly predicted that her business would not last because the artists, upon seeing how quickly their works sold for less than $100 each, would resent working anonymously.

The red of my new figure's shirt bleeds not only onto and over the edges, but as I have discovered this morning, also onto my white wall, indicating that the painting was just days, or hours, off its easel when I purchased it. In that sense, the figure feels like a living entity, signifying the life of a young man, in thought, on a warm sunny day, his face still unmarked by age. I'll continue to age as he remains the same age. Such is the dynamic of owning a portrait of a young and beautiful stranger who is here to stay.

David Masello writes about art and culture from New York. His essays have been widely published, and he also writes one-act plays that have been performed by numerous companies in New York and Los Angeles. A selection of his works can be found at davidmasello.com. ●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Coca-Cola
NO PARKING ANY TIME
ONE WAY

"Old Star Drug Store Alleyway"
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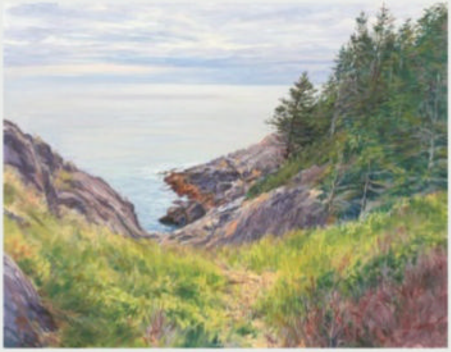
Landscapes and Seascapes in Oil and Watercolor



A View to the Open Ocean, Mohegan, Oil, 14 x 18 inches

Reverence for the Beauty of the Earth
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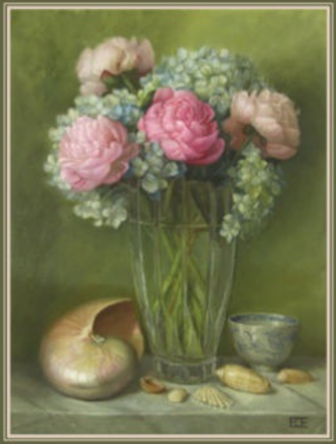

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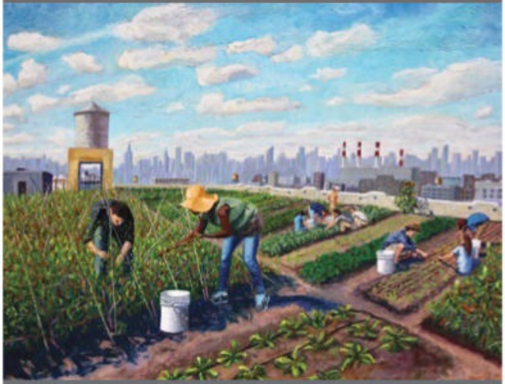

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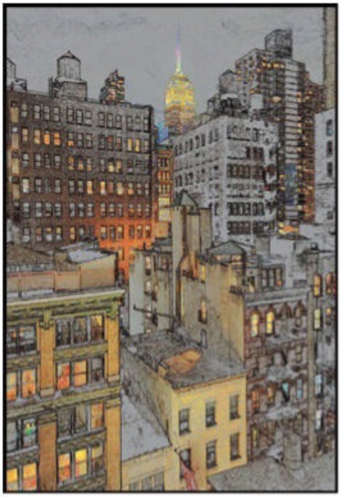
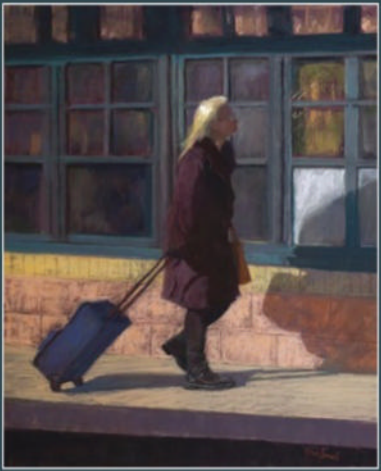


PHOTO PRINT ON ALUMINUM DIBOND, SIGNED ON VERSO, 20X30"

SKYLIGHT GALLERY
SALMAGUNDI ANNUAL MEMBERS EXHIBITION

Karen Israel



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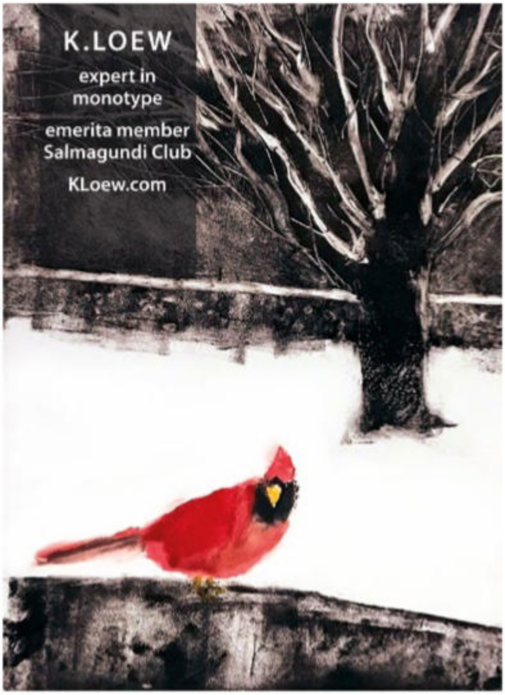

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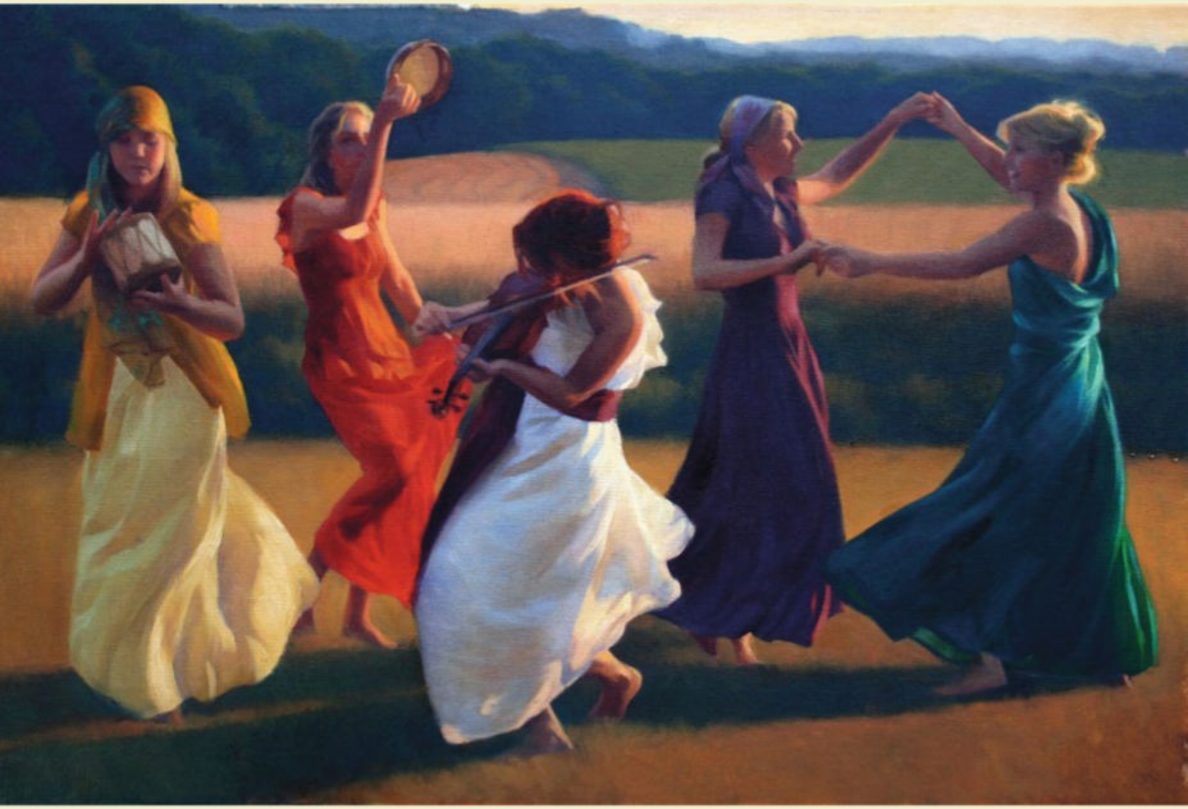

1

RECLAIMING History

INTRODUCTION BY CHELSEA KORESSEL

All you've heard is true. Women in the arts were often kept from opportunities of their era—and not all that long ago. Considered the "fairer sex," it was socially unacceptable for women to render the nude figure, let alone participate in an academy class that employed live models.

Women were also often labeled as "less than" their male counterparts, and considered inferior on a multitude of levels, including having a lower intellect, and therefore incapable of making worthwhile contributions. This "curse" kept women from participating on a serious level at annual salons, earning solo exhibitions at prominent museums and galleries, and henceforth, leaving their names scattered to the winds of history.

Despite all these attempts to marginalize women in the visual arts (and in many other arenas), all is not lost. Although it has been a much longer, rougher road for female artists, not only have they risen through the ranks, but have inspired change, revolutionized their fields and ignited trends.

One such artist immediately comes to mind, and that is **Georgia O'Keeffe**. "By the mid-1920s, O'Keeffe was recognized as one of America's most important and successful artists, known for her paintings of New York skyscrapers—an essentially American symbol of modernity—as well as her equally radical depictions of flowers," notes the Georgia O'Keeffe Museum in

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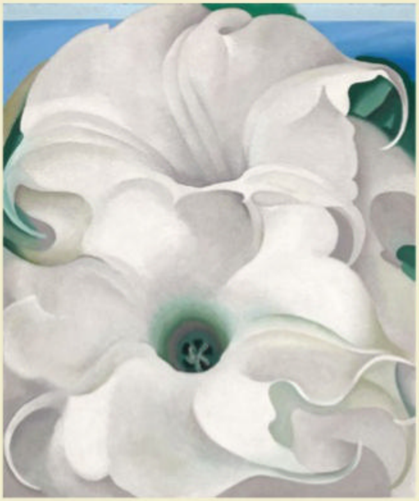

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1. Adrienne Stein, *Dancing Women I*, oil on canvas, 24 x 36" **2.** Mardie Rees in her studio in Gig Harbor, Washington, with *Saint Anne*. **3. Georgia O'Keeffe Museum**, *Pink Tulip*, 1925, oil on canvas, 31¾ x 12". Museum Purchase. [2023.6.1], by Georgia O'Keeffe. **4. Georgia O'Keeffe Museum**, *Georgia O'Keeffe in Abiquiu Living Room*, 1980, chromogenic print, 10 x 7$^{15}/_{16}$". Gift of The Georgia O'Keeffe Foundation. © Mary E. Nichols. [2006.6.953], by Mary Nichols.

Santa Fe. "In the summer of 1929, O'Keeffe made the first of many trips to Northern New Mexico. The stark landscape and Native American and Hispanic cultures of the region inspired a new direction in O'Keeffe's art. For the next two decades she spent most summers living and working in New Mexico."

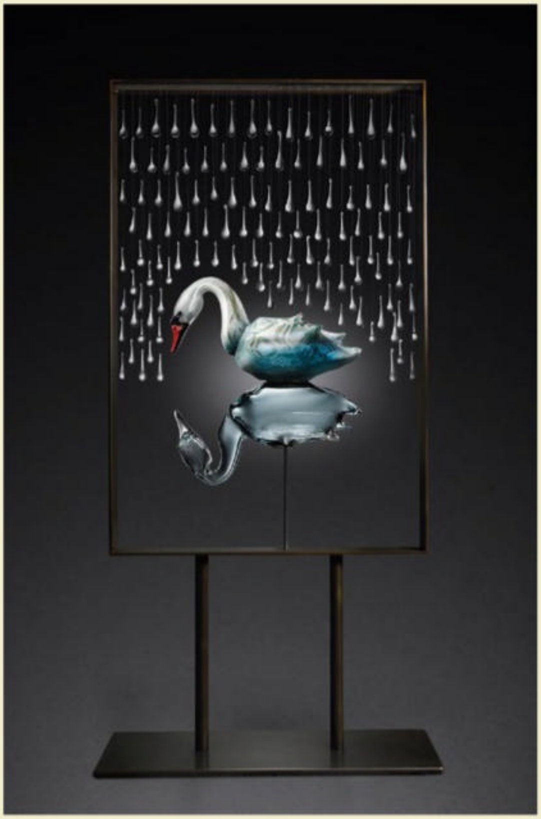
O'Keeffe's personal style and aesthetic permeated not only her artwork, but the very way she lived her life, inspiring the museums exhibition *Georgia O'Keeffe: Making a Life*, on view through November 2, 2025. Her home, fashion and surroundings in New Mexico inspired an incredible look and feel that is all her own.

Today, we see women artists succeeding, advancing and given more opportunity due to the foundation that our predecessors created. Gaining in popularity, are exhibitions and shows that are honoring the many woman artists of the past, finally giving them a voice and a platform that is long overdue.

One such contemporary artist to watch for is **Adrienne Stein**, producing impressive ethereal, figurative work. Writer and artist Vanessa Françoise Rothe, describes Stein's work: "[She] evokes the splendor of nature, the words of writers John Keats and Shakespeare, and romantic masterpieces by 19th-century artists John William Waterhouse and Dante Gabriel Rossetti. Created in a keen and accomplished realism, along with unique color harmony, [her] paintings also have a place in modern art collections. Her skillfully rendered female figures intertwine and become one with the natural flora and fauna elements that surround them. This winning combination of distinctive subject matter and advanced technical skill, have made an unforgettable impression on art lovers and have placed Stein among today's contemporary masters."

For works like *Dancing Women I*, Stein explains, "I plan the composition based on my inner vision and then gather photo references. My models are often my sisters or friends, and I create a 'set' with costumes and props and then do a photo shoot with the model to have a variety of poses at my disposal. The still life elements I sometimes paint from life, or are a composite of painting from life and collected photo references."

Yet another contemporary master of



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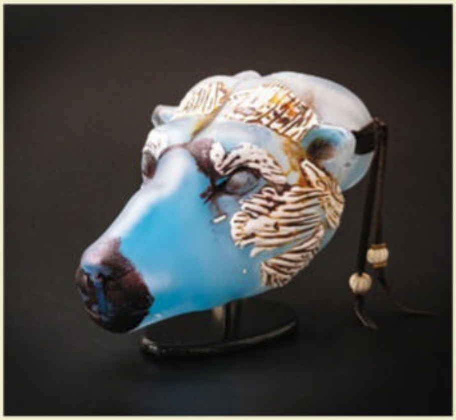

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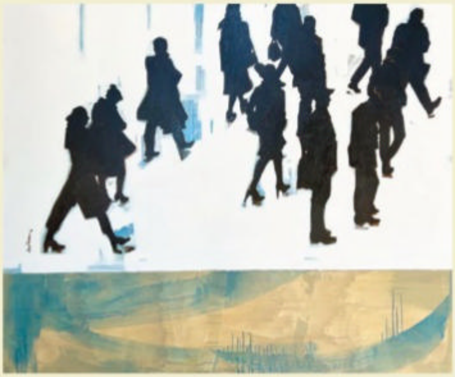

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5. Blue Rain Gallery, *See, Swan*, blown, hand sculpted and engraved glass, steel, 80 x 39 x 12", by Shelley Muzylowski Allen. **6. Blue Rain Gallery**, *Out of Sign*, blown and hot sculpted glass, 10 x 15 x 10", by Shelley Muzylowski Allen. **7. Altamira Fine Art,** *Monday Morning*, oil on canvas, 60 x 72", by Erica Vhay.

her craft, artist **Mardie Rees** has earned acclaim for her large-scale statues, bas relief medallions and busts. "I have always preferred work with movement, gesture, fingerprints and visible tool marks on the work, but without the loss of detail that is necessary to bring humanity, soul and emotion to the piece," says Rees. "Some works require more texture and others are smoother; the emotion I am looking for always supersedes any particular technique."

Rees adds that more recently, she sculpted her first octogenarian, *Saint Anne*, with a live model, Sister Anne, of the Franciscans. "I thoroughly enjoyed capturing her age and wisdom in the work, and I loved our conversations while we worked," says the artist.

Continue reading to learn more about the talented women artists working today, see their contemporary creations, and hear their insights on their craft.

Shelley Muzylowski Allen's artwork, on display at **Blue Rain Gallery** in Santa Fe, New Mexico, and Durango, Colorado, masterfully merges dreamlike depictions of fauna with symbols of mythology, magic and divinity. Drawing upon her background in painting, she skillfully breathes life into her sculptures using glassblowing, hot sculpting and a variety of materials, including horsehair, shells and beads. Her works, often suspended in moments of tension, evoke timeless myths and legends through intricate representations of creatures and symbolic forms. The artist notes, "By recalling myths and legends through animal forms, I hope to convey a place that different species have occupied over time."

Her sculptures offer a profound exploration of where nature, mythology and spirituality converge, reflecting the passage of time and the interconnectedness of all life. Muzylowski Allen's work not only adds a visually striking element to any collection but also serves as a thought-provoking piece that sparks reflection on the deeper relationships between life, myth and the natural world.

Altamira Fine Art, specializing in Western contemporary art, also offers fine art examples in range of options, including oil painting, acrylic, contempo-

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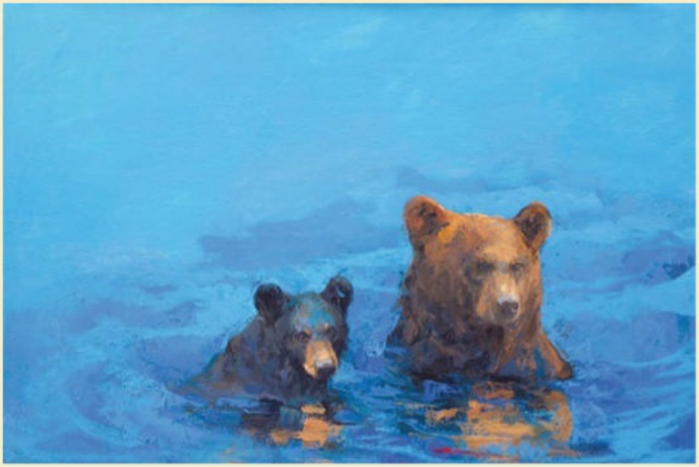

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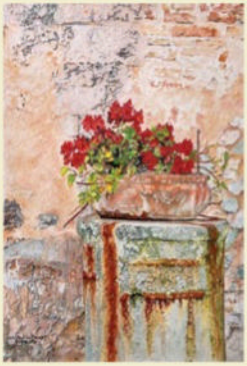

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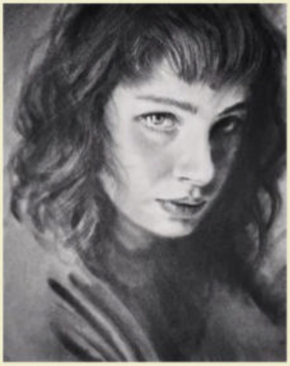

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8. Blue Rain Gallery, *Zebra Netsuke Pot*, blown and hot sculpted glass with horsehair and twine, 33½ x 10 x 9", by Shelley Muzylowski Allen. **9. Altamira Fine Art**, *I Think This is Serious,* oil on panel, 40 x 60", by Mary Robertson. **10. Altamira Fine Art**, *Portent*, Glass – Jade Green, glass and steel, 14 x 17 x 4", by Stephanie Revennaugh. **11. American Artists Professional League**, *Worn Weathered Wonderful,* colored pencil, 12 x 8", by Andrea Placer. **12. American Artists Professional League**, *Secrets*, charcoal pencil and pan pastel on toned paper, 10½ x 8½", by Mika Denny.

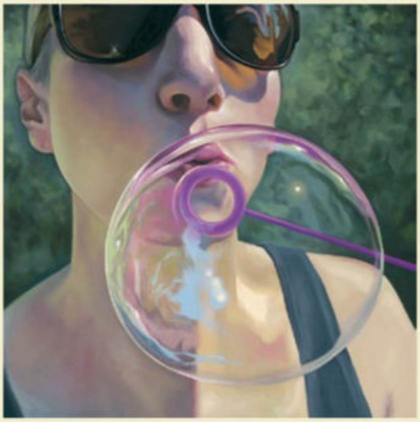
rary glass and bronze, as well as digital art installation and mixed media. Among their talented roster are many talented female artists such as Eric Vhay, known for capturing the emotion and movement in a moment in time, and her fascination with patterns and negative shapes. Mary Robertson features her animal and wildlife paintings, as seen in examples like her bear painting, *I Think This is Serious*. Stephanie Revennaugh presents her unique vision in sculpture, with a primary focus on her lifelong love—the horse.

These beautiful, one of a kind creations can be found at Altamira Fine Art's locations in Scottsdale, Arizona, and Jackson, Wyoming.

In *Secrets,* which is part of the **American Artists Professional League**'s *Realism on the Hudson* show at the Howland Cultural Center, Mika Denny captures the tension between openness and restraint. Her subject's gaze is intense yet cautious. Half of her face recedes into shadow, enhancing the mystery. Using pastel and charcoal, Denny played with softness and contrast to draw the viewer in, prompting the desire to know the unspoken story beneath the surface. In another show highlight, *Worn, Weathered, Wonderful*, artist Andrea Placer was inspired by a scene in Umbria, Italy, whose warm colors, varied surfaces and textures moved her. Although time has taken its toll, the beauty remains.

Krispy Kreme, available on the AAPL website as part of the *Affordable Works Sale*, was one of Shana Bowes' favorite restaurants during college when studying for exams. The location has been a staple in Atlanta since 1965. "These three drawings by AAPL artists highlight subjects they feel connected to, showcasing rich textures, contrast and subtle details that capture their essence," says an AAPL representative.

Represented by **33PA** and the collective known as the **PoetsArtists**, are contemporary women artists like Shannon Fannin Her highly realistic *1961 Honda 50* won Best Composition in the National Oil & Acrylic Society's *Best of America* exhibition hosted at Cutter & Cutter Fine Art. The piece exemplifies the artist's fascination with the reflections and sleek lines of vehicles and motorcycles. Fannin made the correlation between vehicle bodies and the figurative drawings she had been making.



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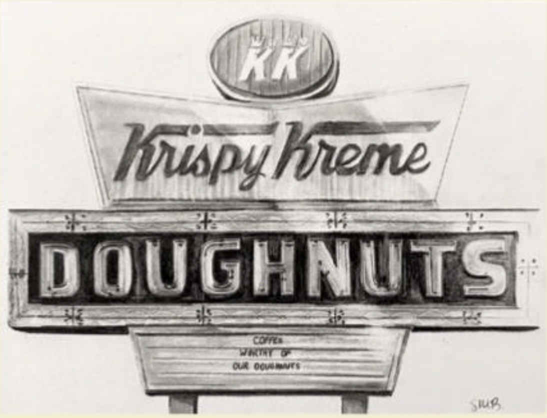

KK
Krispy Kreme
DOUGHNUTS
COFFEE
WORTHY OF
OUR DOUGHNUTS

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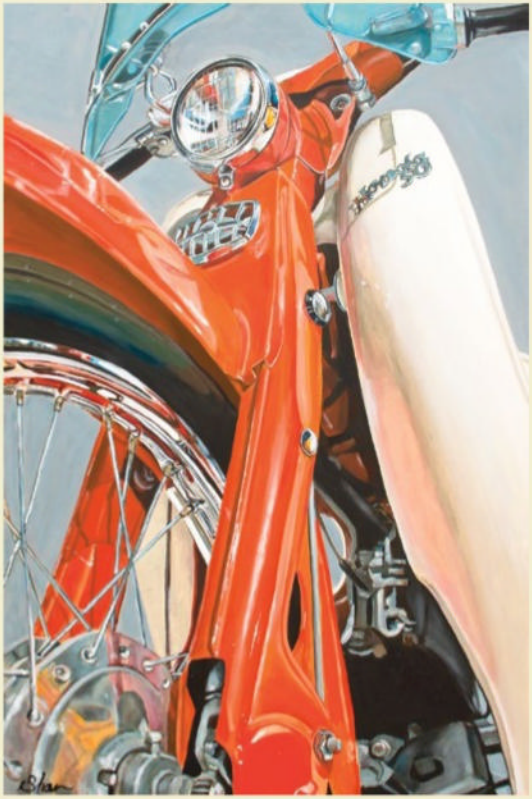

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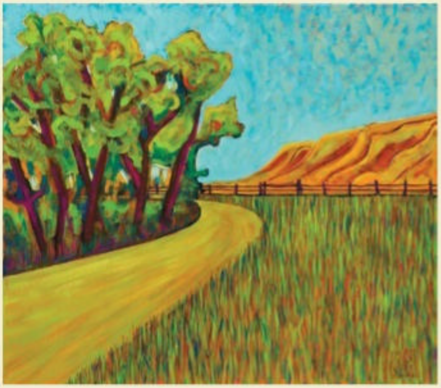

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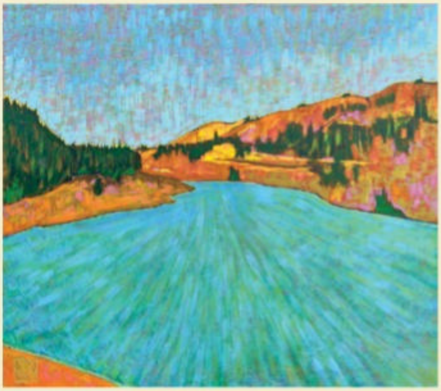
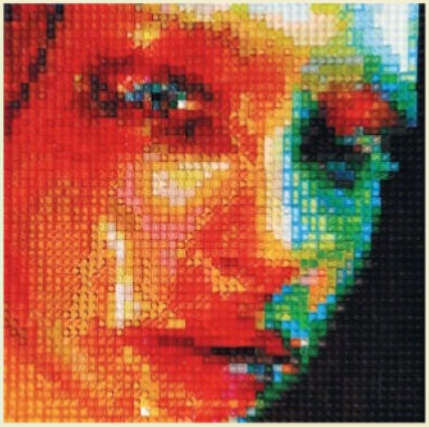


17

13. **33PA**, *Reflection*, oil on canvas, 18 x 18", by Daryl Zang. **14.** **American Artists Professional League**, *Krispy Kreme*, graphite, 6 x 8", by Shana Bowes. **15.** **33PA**, *1961 Honda 50*, acrylic on canvas, 36 x 24", by Shannon Fannin. **16.** **K.L. McKenna**, *Flying E Ranch Road, WY*, oil on linen, 32 x 28" **17.** **K.L. McKenna**, *On Top of the Big Horns*, oil on linen, 32 x 28"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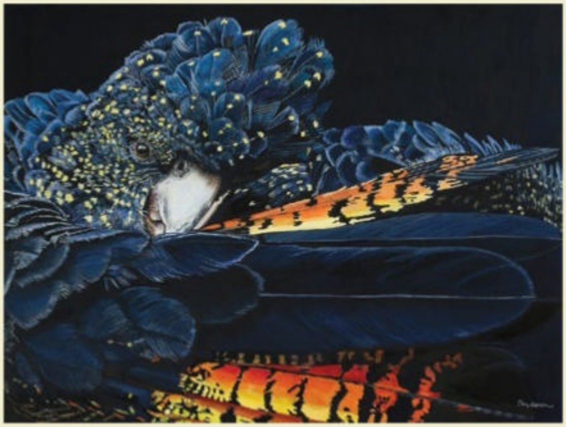
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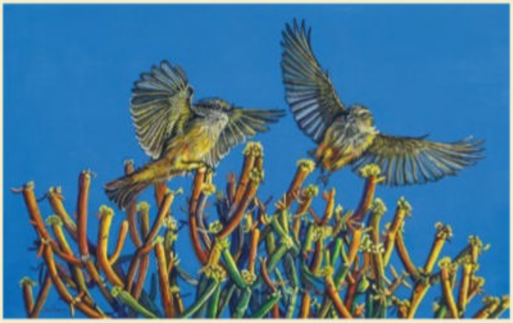
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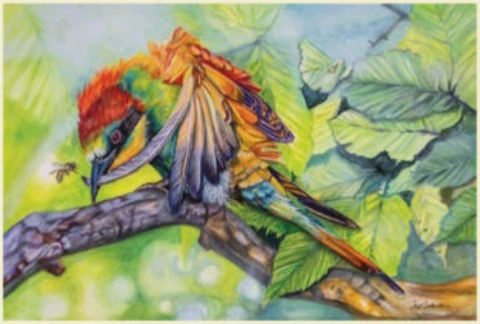
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18. **33PA**, *Extreme Ways*, matte and transparent Lego plates, 15 x 15", by Pauline Aubey. **19.** **Cher Anderson**, *Aussie Banks*, acrylic, 24 x 32" **20.** **Cher Anderson**, *Phoebe's Fire*, acrylic, 15 x 24" **21.** **Cher Anderson**, *Tempting Fate*, watercolor, 13 x 20" **22.** **Debbie Korbel**, *Silver*, mixed media, 48 x 68 x 18"

Artist Daryl Zang concentrates on the female figure and whimsical imagery, found in works like *Reflection*—from the artist's *Bubble* series. Another highlight from the collective is artist Paulina Aubey and her LEGO portraits, merging popular form with popular content in order to question our relationship to celebrity.

Inspired by a passion for wildlife and concern for species conservation, artist **Cher Anderson** focuses on birds, and their beauty and place on this planet. "Through the use of acrylic paints and watercolors, I strive to bring to life their beauty within their natural environment through hyper-realism," says Anderson. "I am constantly working to learn and take my art to new levels not only through technique, but creativity and use of color. As for Anderson's driving force, she uses her art as a vehicle to aid in the support of wildlife conservation by donating a large percentage of her sales to various organizations throughout the world.

"I have always thought that horses were enchanting beasts, so my inspiration to create them in my work was very natural to me," says artist **Debbie Korbel**. "I prefer to use unusual materials, and create wild and unconventional art. I collect and use found objects like scrap metal, wood, glass, wire and more, and combine those things to create something entirely new. In creating *Silver*, I loved how the twisted aluminum wire suggests not only the recoiled muscle-mass but the pent-up energy, beauty and strength of a horse."

Find Korbel's work at Hawthorne Gallery in Big Sur, California.

K.L. McKenna's luminous and colorful landscape paintings reveal a profound attachment to the natural geology and essence of place in her oil paintings of Wyoming, Colorado, Montana, Utah and Arizona. Monumental rock formations meet bodies of water; angular roads eerily cut through landscapes seemingly uninhabited; endless sky and natural geometries dominate through skillful fusion between the abstract and the figurative. "I aim to create indelible

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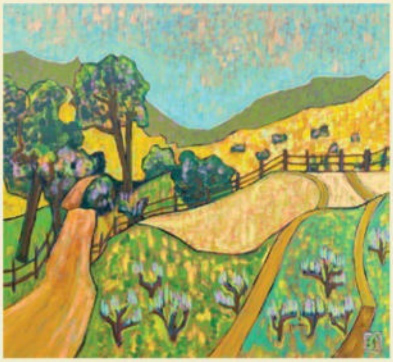

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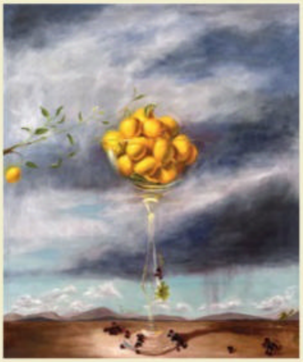

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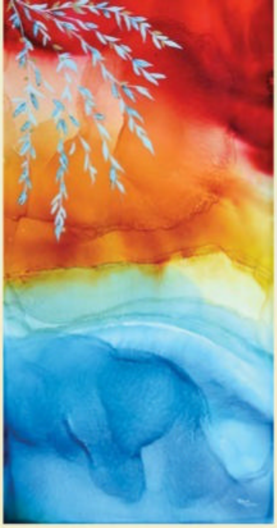

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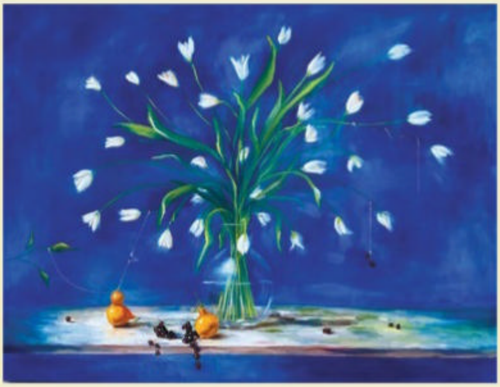

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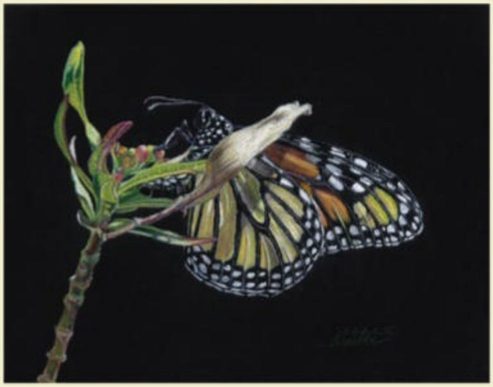

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23. K.L. McKenna, *Horse Tails*, oil on linen, 32 x 36″ **24. Lisa Sprietsma**, *Between the Blossoms and the Lemons*, oil on canvas, 53 x 44″ **25. Udy Edet**, *Glimpse of a Willow*, oil on ink board, 18 x 36″ **26. Lisa Sprietsma**, *Four Strings and a Wish*, oil on canvas, 47 x 59″ **27. Lynn Waltke**, *Closed for the Night*, colored pencil and ink on board, 8 x 11″

images that are uniquely individual, each with their own identity, personality and purpose while at the same time, exhibiting a recognizable voice," McKenna explains. "If you love to collect post-impressionism, these paintings pay tribute to the era with glowing, creative color and shape."

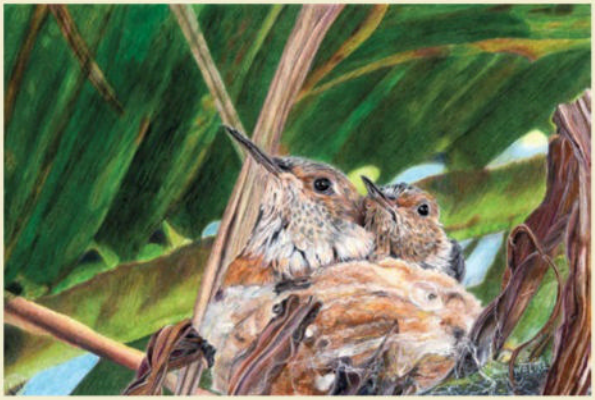
Setting up a still life scene in her studio is **Lisa Sprietsma**'s main inspiration for her paintings. "If anyone has ever been in a dark room and stared at fruit that is lit up with a single light, you will know, it's quite fascinating!," shares the artist. "There are so many colors and shadows and nuances of reflections in the shadows. The fruit seems to glow in the most beautiful colors you've ever seen."

Sprietsma lives in a very rural part of Southern Arizona, and is inspired by the beauty of the surrounding mountains and gorgeous skies. "The nickname for these mountains is Sky Islands, and it is very fitting, because they seem to occur like little pieces of land in a vast ocean of sky, even though many of the mountains are quite high in elevation," she says. "I love the juxtaposition between these elements in my paintings."

For **Lynn Waltke**, her inspiration is creating art that is nature focused and driven. "As a retired teacher, I consider myself a life-long learner, so when launching a new artwork, I research it thoroughly, even if I think I know a lot about it. I love clouds, leaves, rocks, bees, birds, snakes, spiders, sunsets and, always, color. I also love discovering new combinations of mediums and media. Pulling a stylus through a layer of acrylic or pressing it onto paper before using colored pencils produces unique results that are exciting and spur me on. Plus, my art truly rejuvenates me and feeds my soul. It enhances my life, provides peace, joy, fulfilling my life purpose."

Artist **Udy Edet** has earned a following of collectors in the Southwest and across the country. Her work in oil on backgrounds of alcohol pigments has evolved into a focus on florals and landscapes, women at peace and dragons. All her work displays her mastery of color, and her gifted presentation of a color palette spans her canvases. "My dragon series portrays a unique mythology of protection and nurturing," she adds. Her paintings have been displayed in juried museum exhibitions and gallery shows. She shows her work in the Phoenix area and Southern California.

"Light touches the world and imme-



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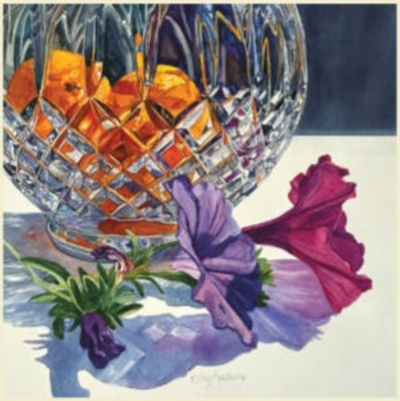

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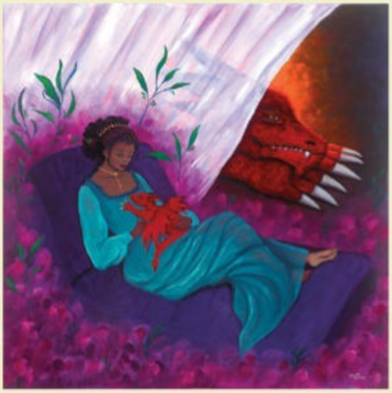

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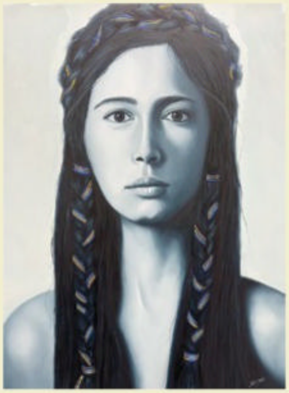

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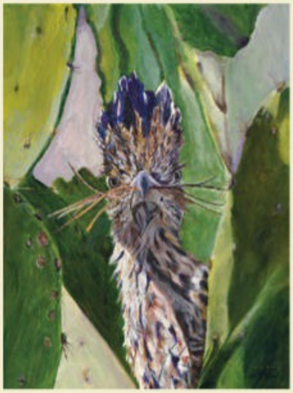

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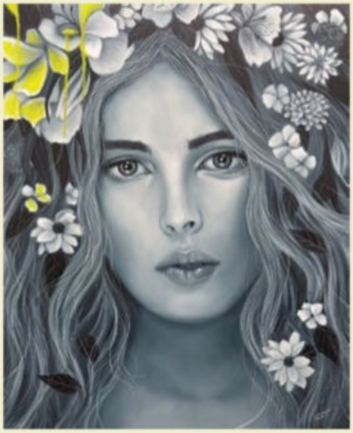

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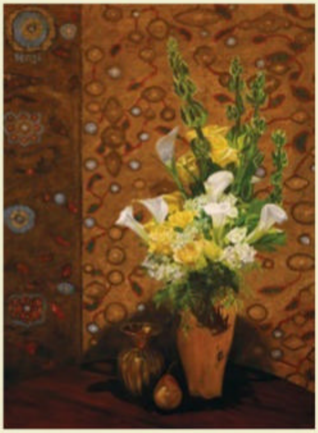

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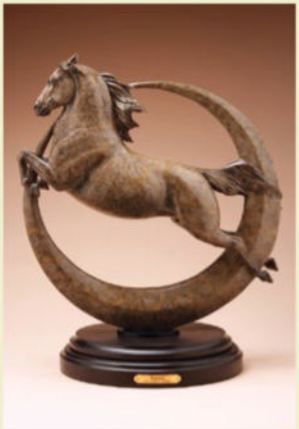

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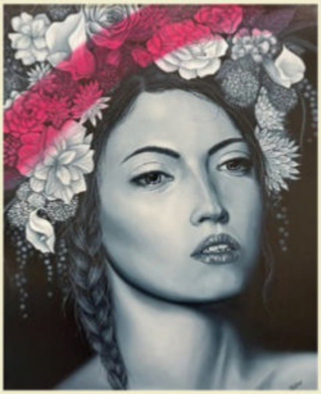
28. Lynn Waltke, *Under the Palm Frond*, colored pencil, ink, acrylic on board, 12 x 18″ **29. Kathy Armstrong**, *Crystal & Petunias*, watercolor, 14 x 14″ **30. Udy Edet**, *Maidens and Dragons: Guardian*, oil on canvas, 32 x 32″ **31. Priscilla Nelson**, *Return*, oil on board, 24 x 18″ **32. Lynn Waltke**, *Detoured for Nesting*, acrylic on linen, 24 x 18″ **33. Priscilla Nelson**, *There's a Girl Out There*, oil on board, 24 x 20″ **34. Zoey Zamarripa**, *Still Life in Yellow*, oil on linen, 30 x 22″ **35. Star Liana York**, *Eclipse*, bronze, 23 x 23 x 6″



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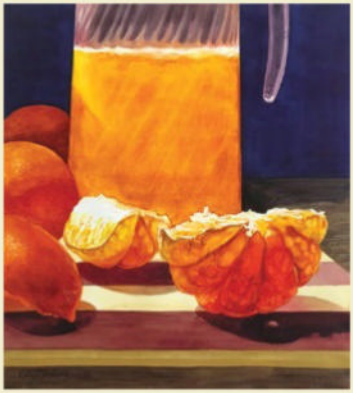

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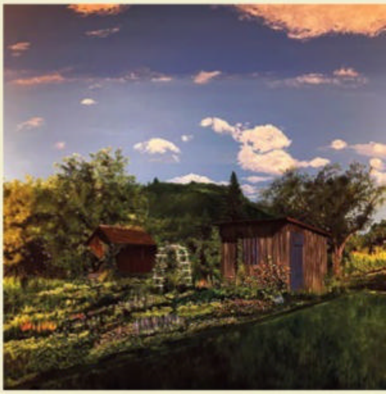

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36. **Priscilla Nelson**, *Tickle Me Pink*, oil on board, 24 x 20″ **37.** **Kathy Armstrong**, *Rise & Shine*, watercolor, 20 x 18″ **38.** **Zoey Zamarripa**, *A Garden View*, oil on linen, 40 x 40″ **39.** **Star Liana York**, *The Joke*, bronze, 11 x 16 x 11″ **40.** **Zoey Zamarripa**, *Pewabic Fountain*, oil on canvas, 18 x 36″ **41.** **Star Liana York**, *Roly Poly*, bronze, 9 x 13 x 6½″

diately brings it to life," says **Kathy Armstrong**. "It shapes everything in its path, speaking in imagery—that is what inspires me most in painting. Trying to capture that light, whether intense or subtle, is the driving force behind my love of creating art. Any subject matter can be interesting, moving or beautiful depending on the quality of that light. I am continually balancing out painting the man-made with painting the natural world. I'm interested in the intersection of the two. My art is representational, and I paint primarily in watercolor. Bringing a painting to life from a blank sheet of paper never gets old."

When creating her piece *Crystal and Petunias*, Armstrong was fascinated by the play of light on a still life. About her piece *Rise & Shine*, she says, "This was what we heard each Saturday morning when I was growing up, and breakfast always included orange juice. The light pouring through the segments of these oranges made them glow and threw shadows on the cutting board beneath."

The central inspiration for **Priscilla Nelson**'s art has always been the human figure. "Always in a representational sense, never in the abstract," she says. "For this series, I was inspired by the music I listen to while painting. Music has always been integral to my creative process. These works are a reflection of that music. *Return* is a reflection on something that has been lost; *There's a Girl out There*, represents a desire to connect with an ideal; and *Tickle Me Pink* reflects on the anticipation of appreciation."

Star Liana York finds that she's always influenced by her perceptions of certain people she meets, as well as animals (both wild and domestic) with whom she's experienced memorable moments. She also includes the mysterious, magical sensations of living in the Southwest—with all its aesthetic and spiritual complexities—among her inspiration.

"The most satisfying aspect of my work

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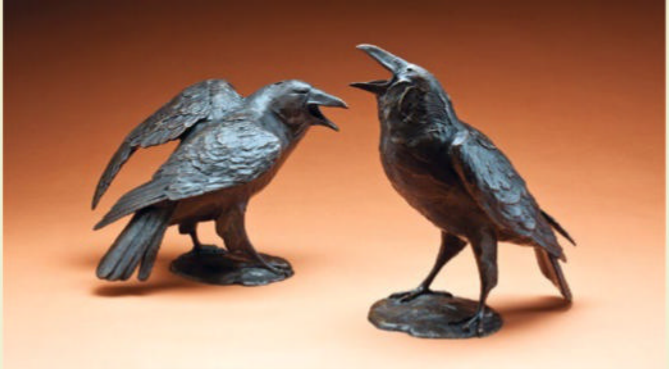
as an artist lies in the process of creating an image that reflects a deeply emotional feeling—one that comes from a subconscious level so it's difficult (if not impossible) to express in words," shares York. "Once I've chosen an idea to sculpt, the process of creating the three-dimensional image reveals to me what I have responded to at the intuitive, gut level in making that choice. When I begin sculpting, I rarely have a definite idea of the character's face (whether human or animal) and I let its personality emerge. As it does, it is as if it comes to life entirely on its own, my hands following intuitively. I feel this is the essence of art for me, when the process produces a work that surprises me as it's completed. It is intensely personal, yet at the same time entirely universal."

Zoey Zamarripa moves through life striving to be observant. "When I see something pleasing, intriguing or affecting, I imprint it in my memory with its subtleties," she explains. "I also rely on my own photos. These references are a starting point. Each painting is ultimately an amalgam of my response to the original scene, the moments I documented and my imagination."

Zamarripa also finds the process of planning and painting exhilarating, with a focus on what will enhance the artwork's vitality and what can be omitted. "For me, colors are key; whether I am working in a varied or limited palette, there has to be a harmonious feeling. "It's extremely satisfying to finish a piece, knowing the love and work that went into it. It's even more affirming to be able to share it with the wider world, realizing the inspiration it can offer others." ●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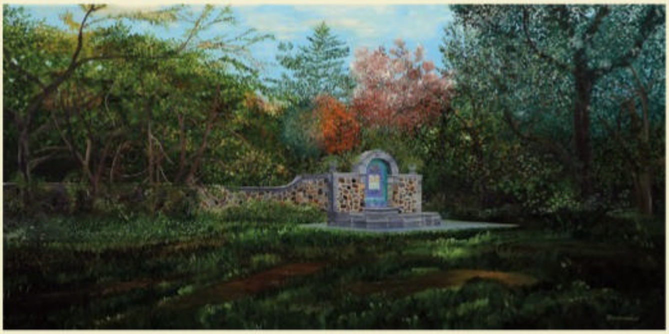
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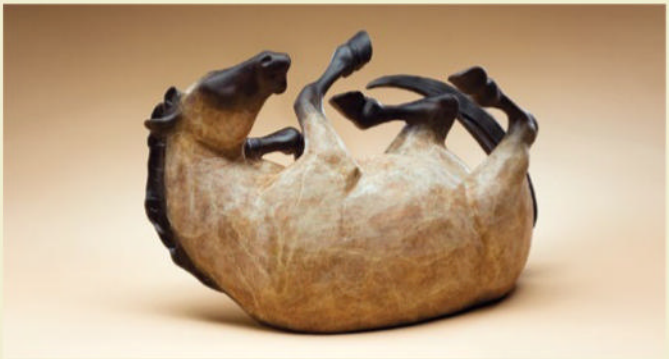
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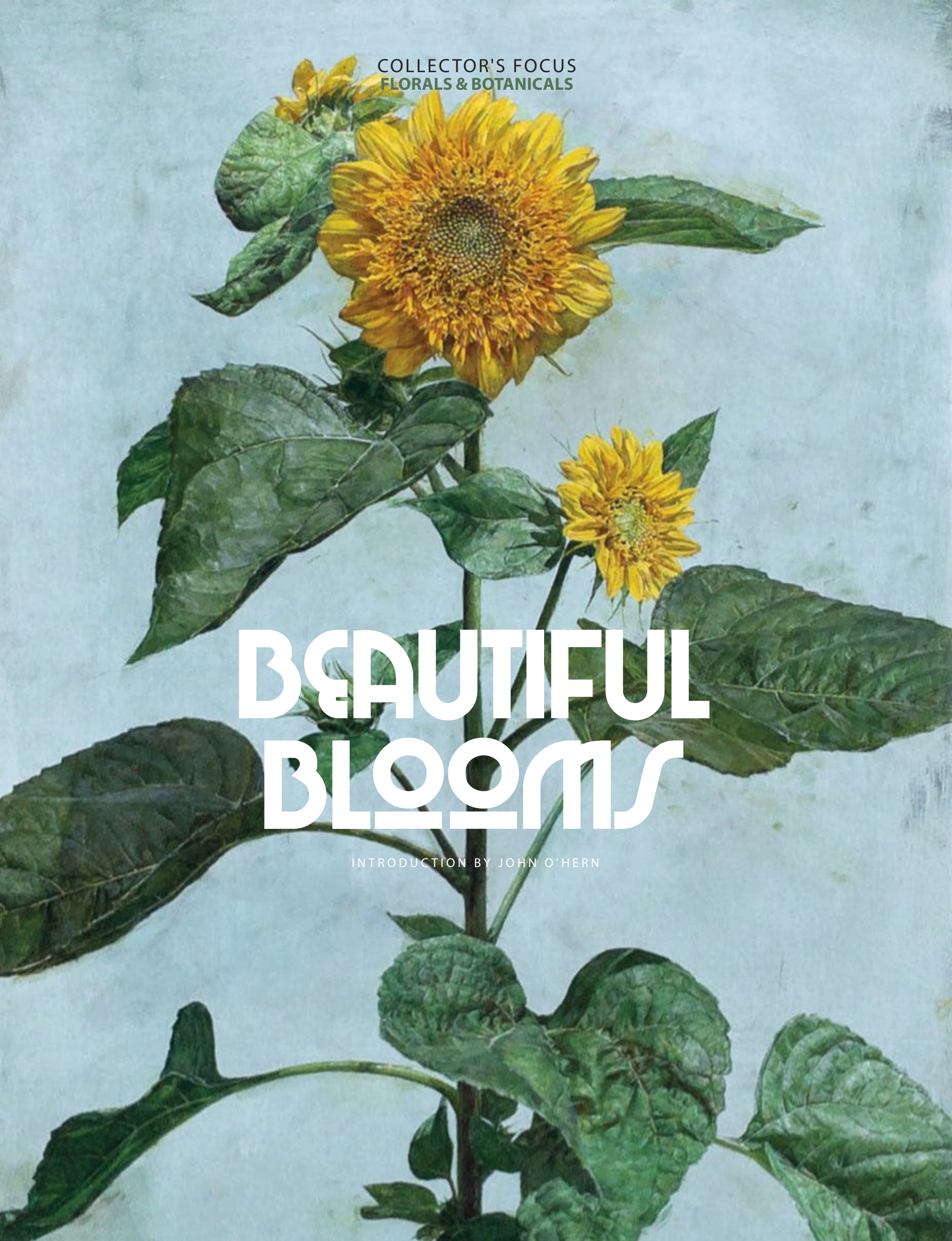
BEAUTIFUL BLOOMS

INTRODUCTION BY JOHN O'HERN



Andrea Johnson was brought up in the Salinas Valley in California which is comfortably nestled between the Pacific and the Gabilan Range. Today she paints its fertile fields, mountains, clouds, flora and fauna.

In *Varied Thrush with Iris*, she gets in close to the birds, flowers and a moss-covered log, with dark clouds looming above. Although its fine detail resembles that of a botanical painting or the romantic nature paintings of the 19th century Pre-Raphaelites in England, Johnson begs to differ. When we spoke several years ago she said, "I'm not interested in scientific illustration. I started with birds because I didn't know how to do landscapes. I make a bird look the way it needs to look to make the painting work. The painting has to be believable, not accurate."

Alex Katz's yellow flags are believable despite their lack of detail. He highlights the basic morphology of the blossoms against a featureless black background. The familiar fleur-de-lis shape appears in minimalistic form, and our brains recreate them in their fullness. Katz writes, "My paintings are, in fact, realistic, but I want nothing to do with realism...My work is more about perception than representation."

The German renaissance painter **Albrecht Dürer** (1471-1528) wrote, "Simplicity is the greatest adornment of art." Along with his painted portraits and extraordinarily complex drawings and engravings, Dürer made detailed studies of praying hands, a hare, and flower blossoms isolated in negative space. *Study of a Lily*, painted shortly before his death, is a little-known example of the genre.

Maret Hensick's mixed media works began as an homage to her mother who died in 2019. The works commemorate her mother's love of flowers and incorporate ephemera from her box of mementos including old letters, stamps, wine bottle labels, Chinese cutouts, cards from the '20s and '30s, postcards and maps.

"Some of the most exciting art and design comes from putting things together that don't seem to belong together," she says. "Inspiration comes from new technology or a new technique. It comes when an idea is not working but you keep on pushing until it comes to

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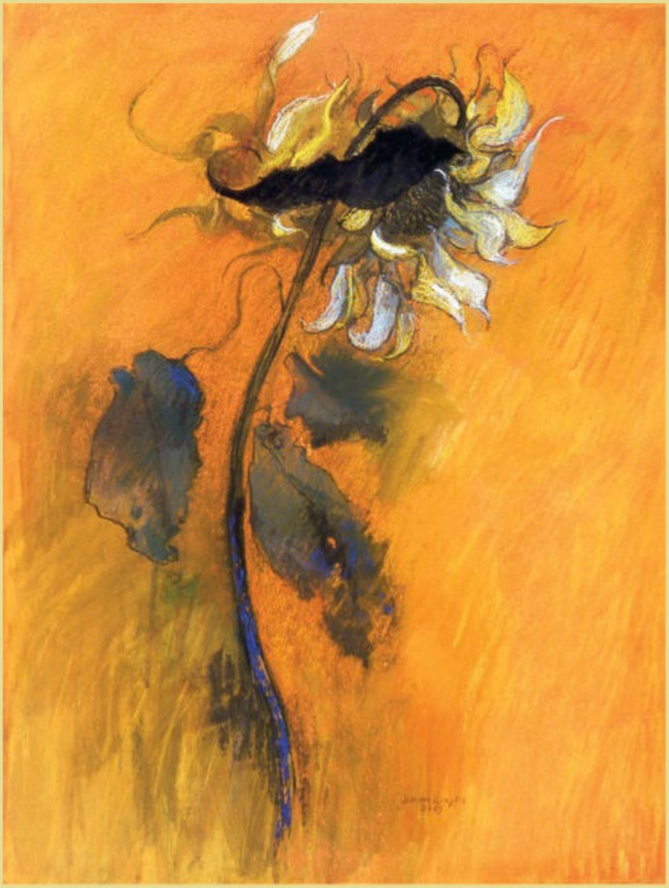

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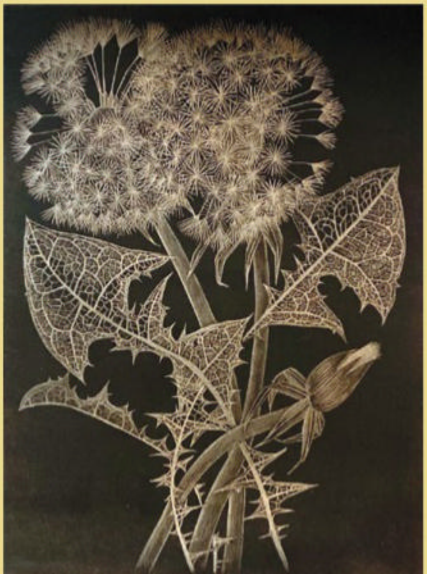

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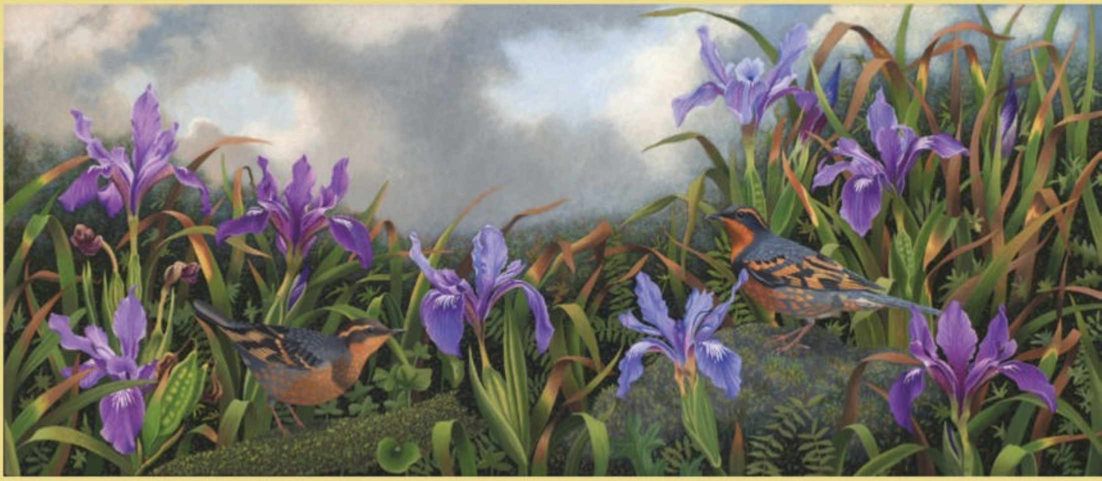
1
Jeffrey Ripple, *Greg's Sunflower*, oil on panel, 26 x 19". Courtesy Tory Folliard Gallery, Milwaukee, WI.

2
Jimmy Wright, *Black Leaf*, 2005, pastel on paper, 29½ x 22½". Courtesy the artist and DC Moore Gallery, New York, NY.

3
Margot Glass, *Two Dandelions with Bud*, 2023, 14k gold on prepared paper, 12 x 9". Courtesy Garvey | Simon, New York, NY.



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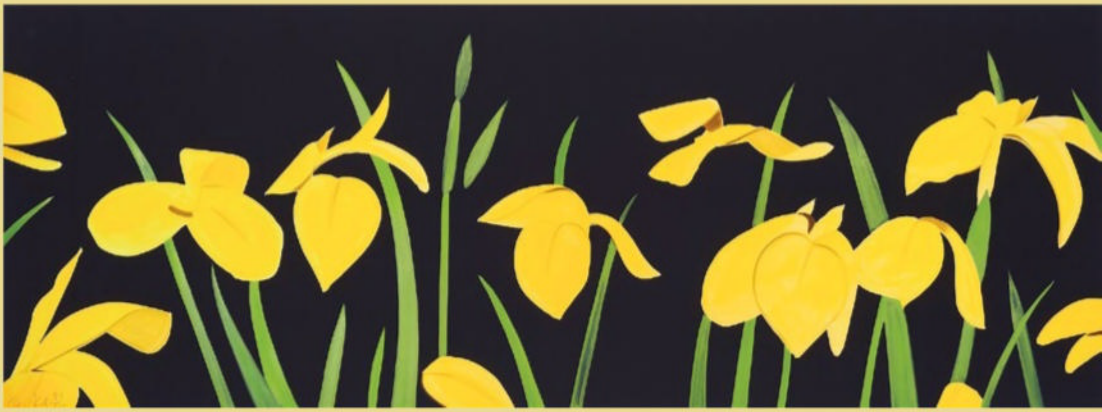

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Andrea Johnson, *Varied Thrush and Iris*, 2024, acrylic on panel, 14 x 32 ½". Courtesy Winfield Gallery, Carmel-by-the-Sea, CA.

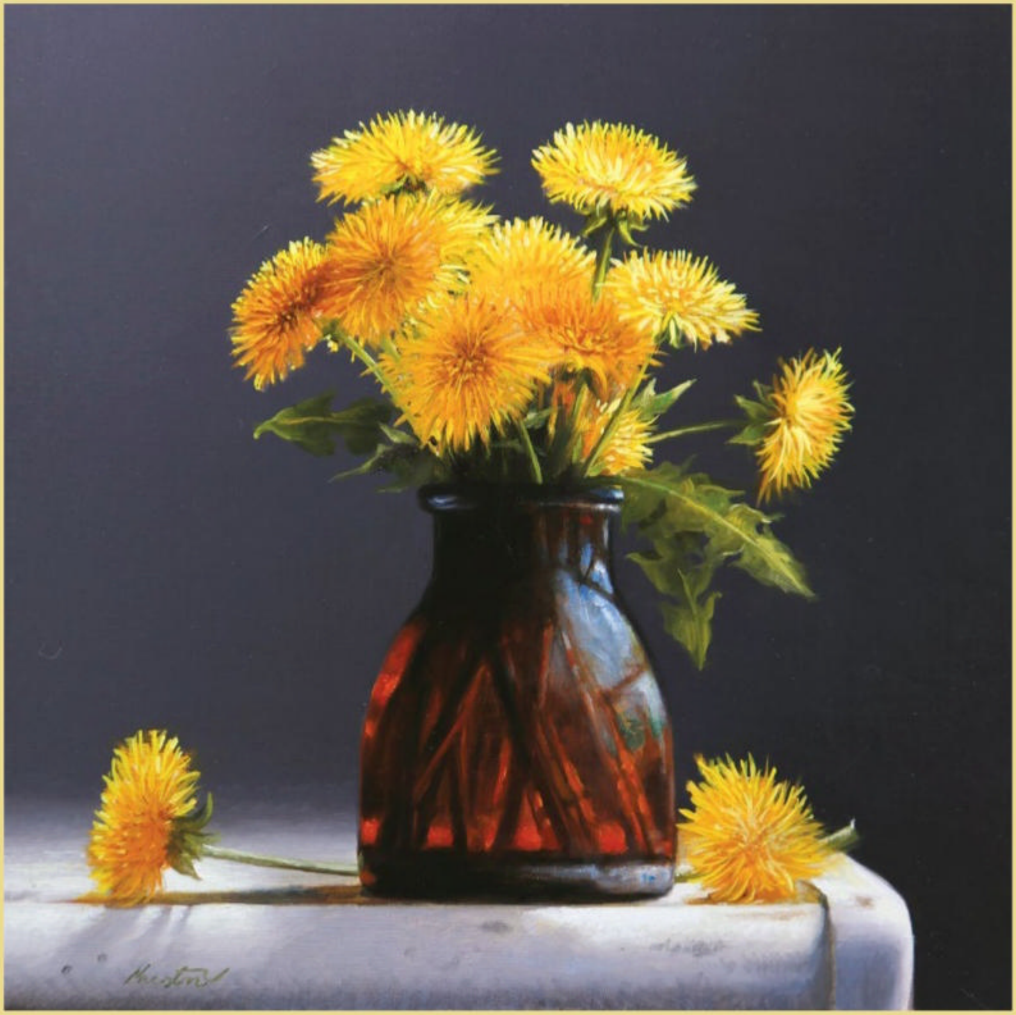
5
Alex Katz, *Yellow Flags 2*, 2018, archival pigment inks on Museo Max fine art paper, ed. 81 of 125, 16½ x 45". Courtesy NüArt Gallery, Santa Fe, NM.

life." *A Quick Study in the Passage of Time 497 Years Later Ode to AD* came to life 497 years after Dürer's *Study of a Lily*.

I first saw **Jeffrey Ripple**'s paintings in 1998 at a gallery in San Francisco. After perusing several other galleries I returned for a second look and ran into the artist himself. His botanical still lifes were often individual specimens isolated in a nebulous field, bringing our attention to flora we might have overlooked. "These things are worthy of our notice," he says. "Their texture and their color are somehow more than just pretty. They're magical." His painting *Greg's Sunflower* is majestic in its isolation. Sunflowers are possessed of their own magic, being heliotropic, their blossoms following the sun. I first experienced this on a train running south of Carcassonne in France. As we travelled west in the morning, fields of sunflowers were facing east. Returning, later in the day, they were facing west.

Sunflowers became part of **Jimmy Wright**'s oeuvre when he was caring for his partner during his battle with HIV. The sunflowers are records of time passing. In *Black Leaf*, the fading flower is as majestic as Ripple's flower is in its prime. The withering leaves and petals are elegant in their shapes and the laden seed head promises a future.

The ubiquitous and often hated dandelion is celebrated in **Larry Preston**'s *Dandelions in a Brown*



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Bottle. As a boy I was tasked with digging up the dandelions in our otherwise pristine green lawns, not only to keep them impeccable but to provide my mother with dandelion greens, one of her favorite vegetables. Dandelion blossoms can be batter-fried, but she didn't try that.

Preston is self taught but learned his exquisite technique studying the Flemish paintings at the Worcester Art Museum near where he was born in Massachusetts. He finds beauty in what surrounds him from dandelions to not-quite perfect pears. "I paint what I find beautiful," he says. "I do not paint to be relevant, for an audience or make any statement other than the beauty to be found in the objects I choose to paint. If the viewer chooses to attach some meaning to my work, that would be their prerogative. I find that, in this modern world, there is too little observance of the beauty in our surroundings."

Margot Glass finds the beauty in dandelions from a different point of view. She says, "A central theme in my work is the exploration of ephemerality, focusing primarily on weeds, 'waste plants,' and other plants generally considered to be undesirable to highlight their beauty in all of their imperfection and asymmetry as we navigate the disrupted landscape that we find ourselves in today." In *Two Dandelions with Bud*, she draws in 14 karat gold on a black ground, bringing the delicate filagree of the

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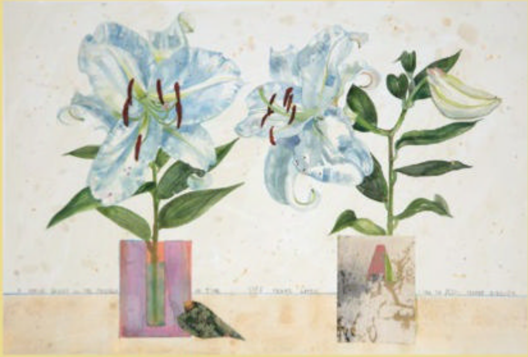
Larry Preston, *Dandelions in a Brown Bottle*, oil on panel, 12 x 12". Courtesy William Baczek Fine Arts, Northampton, MA.



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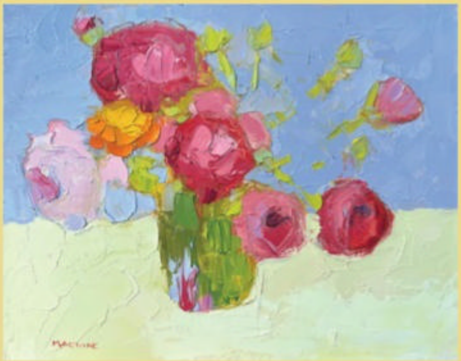

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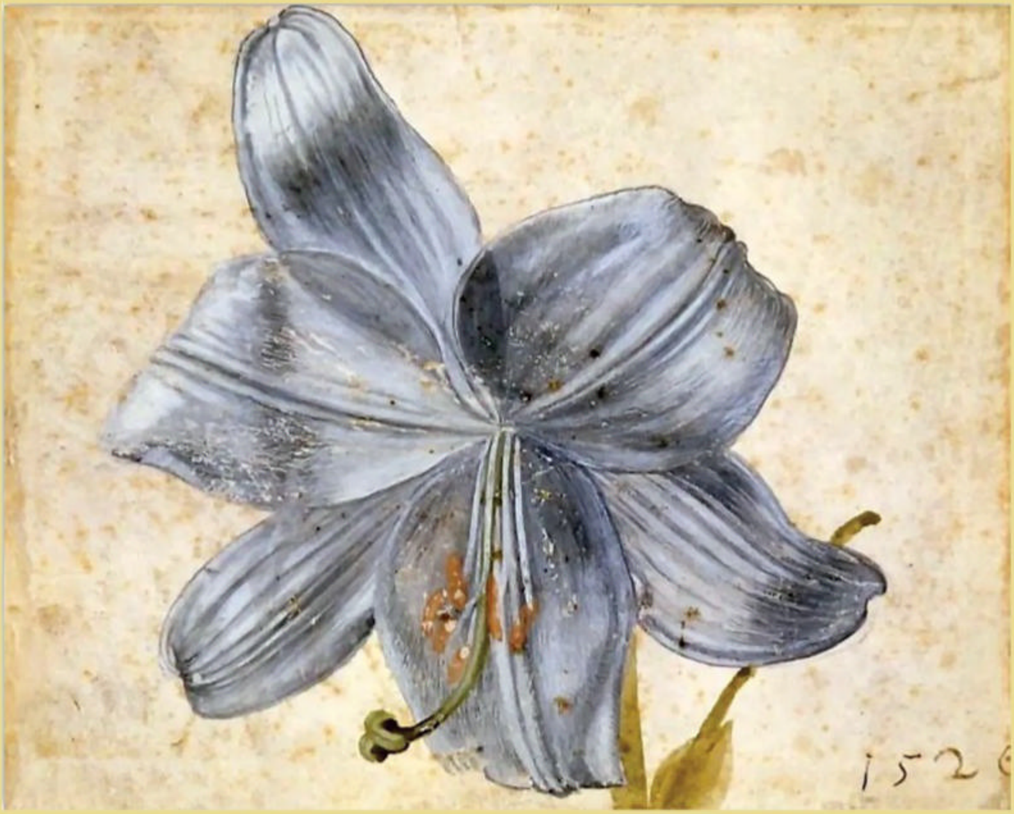

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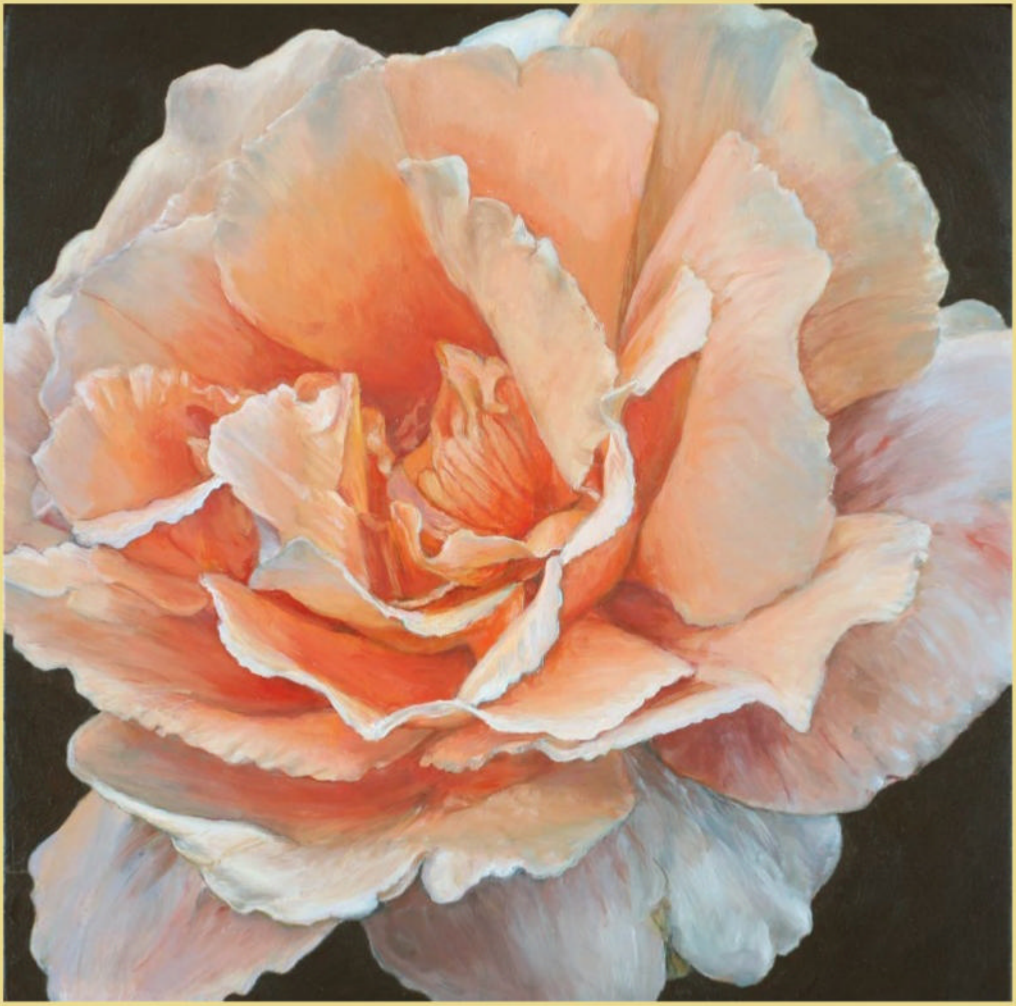
Maret Hensick, *A Quick Study in the Passage of Time 497 Years Later, Ode to AD*, watercolor and mixed media on paper, 15 x 22”. Courtesy Greenhut Galleries, Portland, ME.

8
Carol Maguire, *Roses*, 2023, oil on panel, 11 x 14”. Courtesy Somerville Manning Gallery, Greenville, DE.

9
Albrecht Dürer (1471-1528), *Study of a Lily*, 1526, watercolor, 97/10 x 11 8/10”. Collection Musée Bonnat-Helleu, Bayonne, France.



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plant's seed heads and the veins of its leaves to a different level.

Roses are, perhaps, the archetypal floral still life subject. In fact, Matisse wrote, "There is nothing more difficult for a truly creative painter than to paint a rose, because before he can do so he has first to forget all the roses that were ever painted." **Jane Sutherland**'s *Tangerine Rose* zeros in on a spectacular blossom and the infinite gradations of its color. She writes, "I choose subjects that interest me intuitively or that I am drawn to, or that I admire; and I concentrate on the details and slightest variations in color and light in order to show how extraordinary are things we think we know and take for granted." She invites the viewer to experience more than the tangerine rose, to observe her subtle brush strokes emulating the gradations of color in its petals.

In *Roses*, **Carol Maguire** eschews subtlety for a passionate application of paint that captures different qualities of the bloom. An avid gardener, she understands the essence of the world around her from the soft gradations of light to bold forms and colors. She explains she is "always seeking the perfect balance of light and color. I am fascinated by the patterns created by the light...and driven to capture that moment in time."

In the remainder of this special section, we will introduce you to more talented artists who create florals and botanicals, and the galleries who carry their work.

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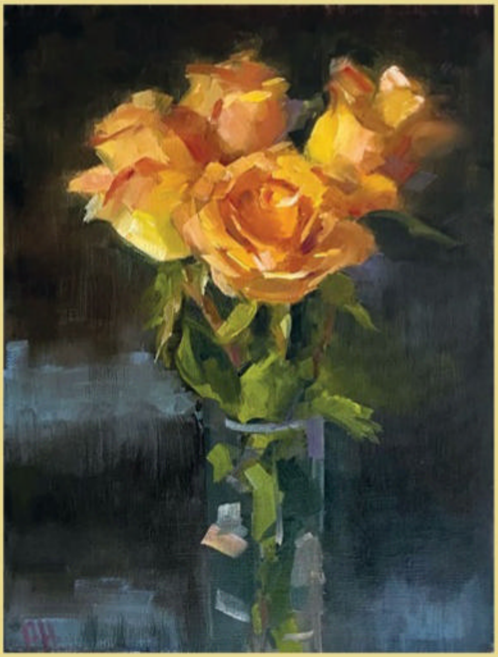
Jane Sutherland,
Tangerine Rose, oil on panel, 10 x 10". Courtesy George Billis Gallery, Fairfield, CT.



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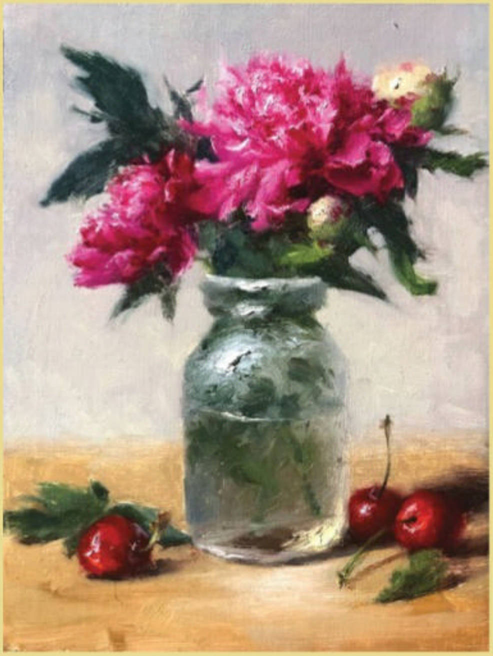

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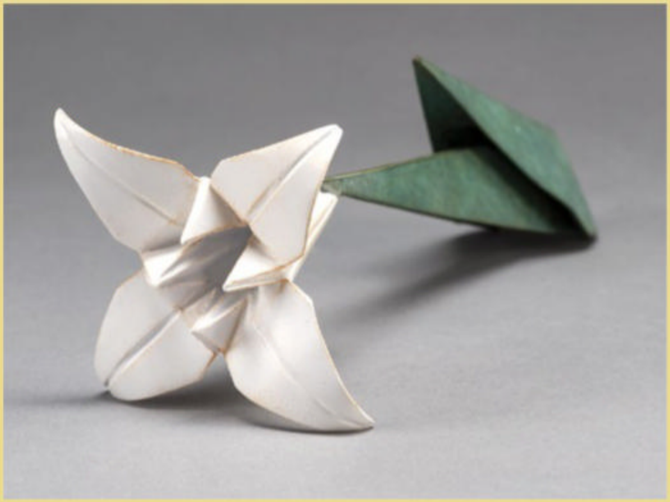
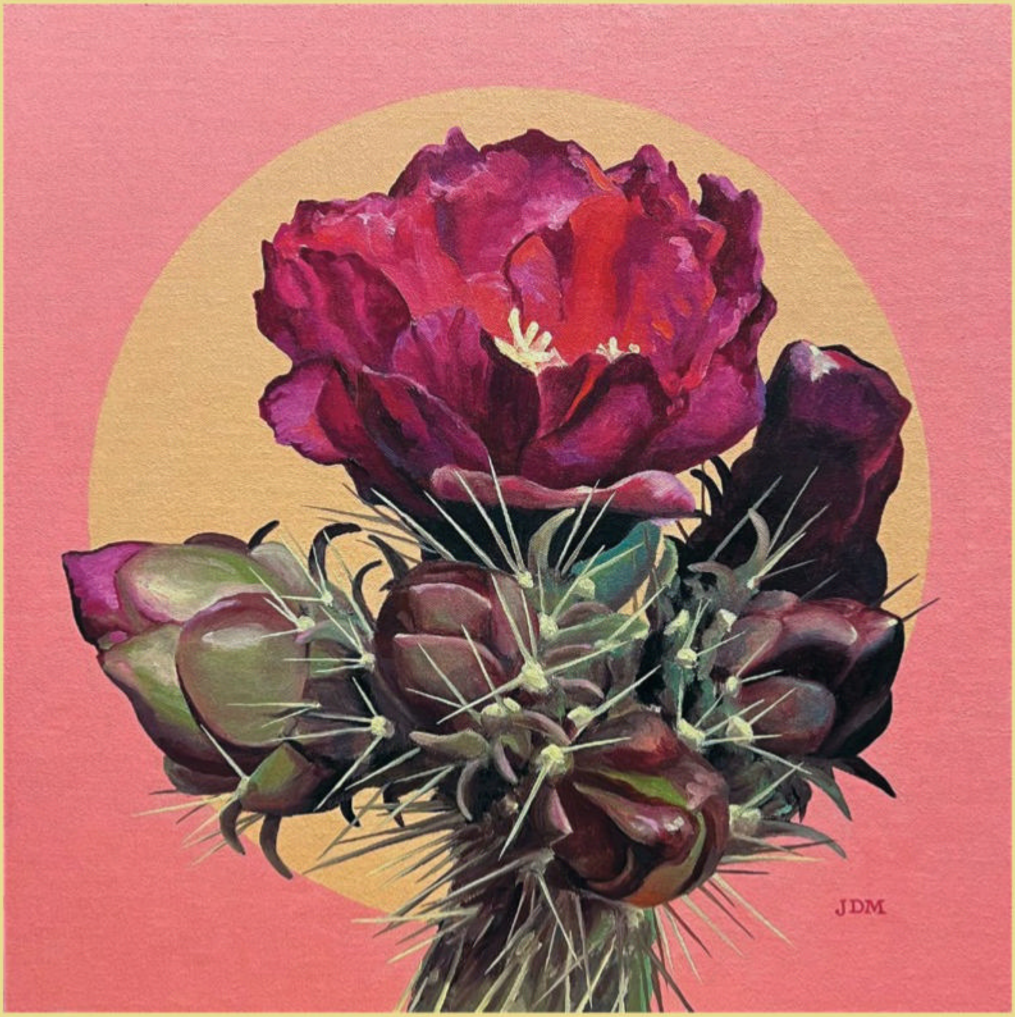
John Meister is known for featuring light and color in his paintings of the unique plant life of the Southwest. His recent series places the subject in front of a colorful graphic backdrop like an actor "on stage," bringing it forward for the viewer to ponder and appreciate. "The term 'magical realism' had to be created for New Mexico. Living here, I appreciate the aesthetic of life in all its forms, and I gravitate toward intimate views of nature and the structure of things," says the artist. Meister splits his art production between his studio and painting in plein air, considering the New Mexico outdoors the perfect "classroom." He is represented by Legacy Gallery in Scottsdale, Arizona, and Manitou Galleries in Santa Fe, New Mexico.

"Painting flowers has taught me that painting from life is not about capturing that perfect moment on canvas, but instead about really living with something and synthesizing a thousand little beautiful moments of it as it slowly moves and opens in front of me," says artist **Arena Shawn**, whose recent oil *Scent of Spring* depicts a vase of fuschia flowers surrounded by crimson cherries. "Unlike



13

11. American Impressionist Society, *Roses In Golden Light*, oil, 12 x 9", by Olga Hegner. **12. American Impressionist Society**, *Scent of Spring*, oil, 8 x 6", by Arena Shawn. **13. Kevin Box**, *Consider the Lily*, bronze, ed. of 100, 3 x 9 x 3" **14. John Meister**, *HAPPY*, oil, 16 x 16" **15. Nancy Balmert**, *April Dawn Dahlia*, oil on canvas, 20 x 48" **16. John Meister**, *AGAVE IN GREEN*, oil, 20 x 24"



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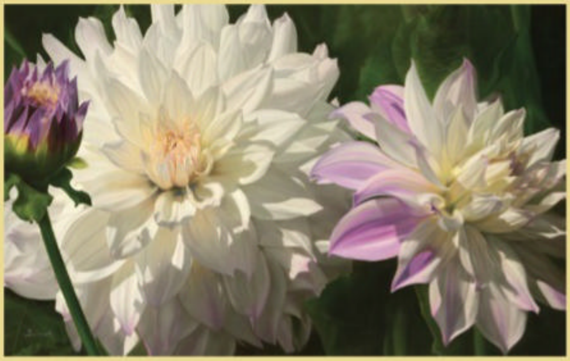

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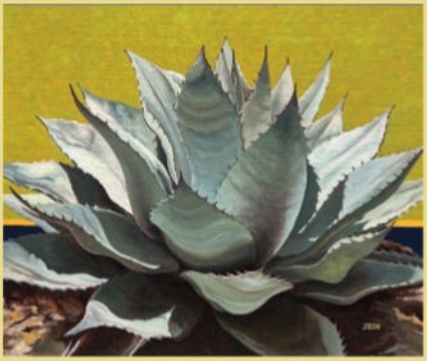

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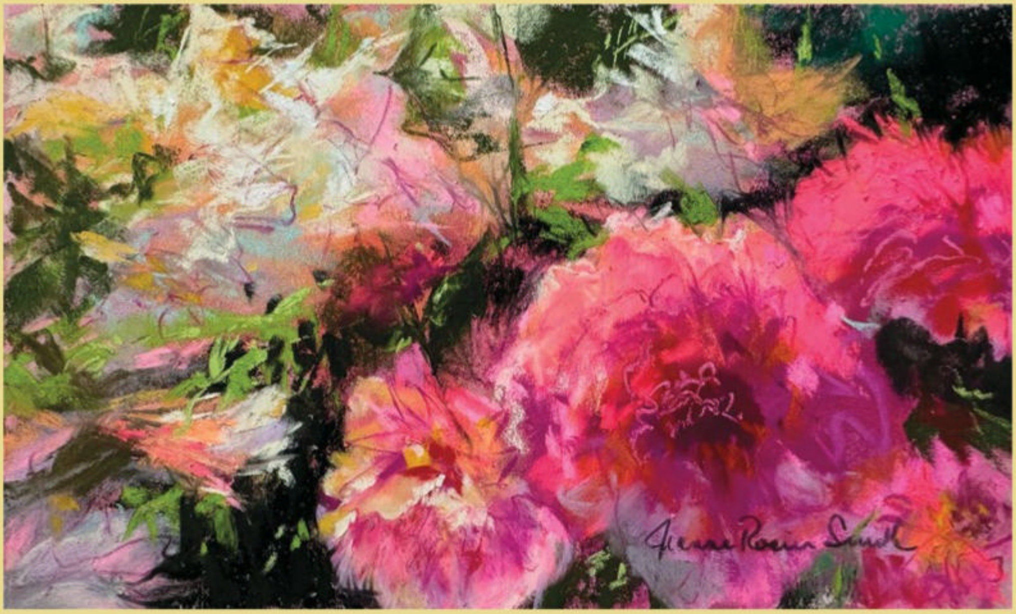

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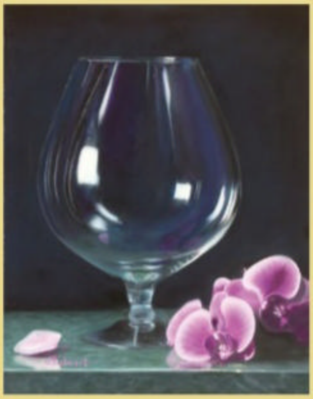

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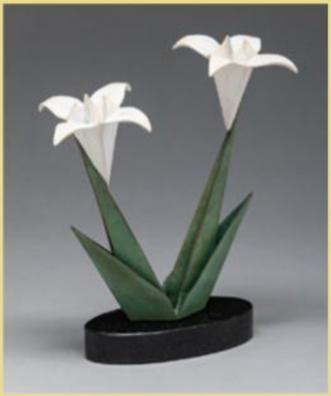

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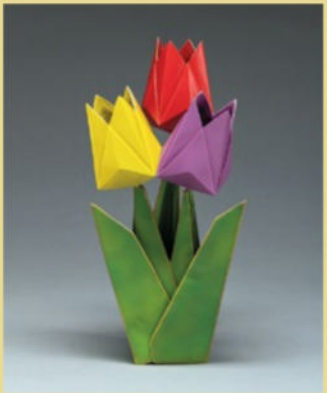

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17. American Impressionist Society, *Fireworks*, pastel, 6 x 10", by Jeanne Rosier Smith. **18. Nancy Balmert**, *Crystal and Magenta Orchids*, oil on canvas, 14 x 11" **19. Kevin Box**, *Growing Together*, bronze and stainless steel, ed. of 100, 10 x 8 x 3" **20. Kevin Box and Michael G. LaFosse**, *Perennial Peace*, bronze, ed. of 50, 13½ x 5½ x 7" **21. Nancy Balmert**, *Victorian Rose*, oil on canvas, 24 x 24"

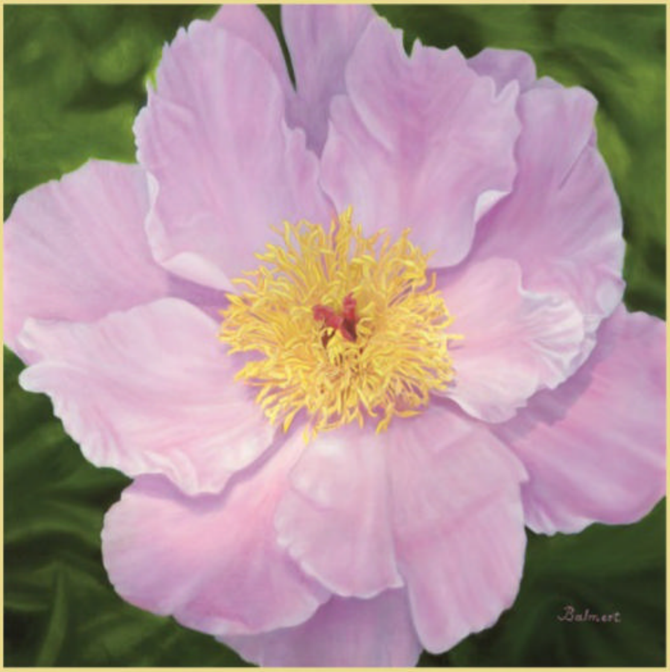
photographs which are snapshots in time, painting flowers from life, whose changes are rapid and cannot be stopped, makes the finished piece a tapestry woven with time," she says.

A pastel titled *Fireworks* by **Jeanne Rosier Smith** features vibrant pinks as well. "Flowers are tiny but mighty, packing a vivid punch with intense color, dynamic natural design and when lit up by the sun, positively luminous," says Smith. "As a landscape painter, I gravitate to the 'found' still life: blossoms in the garden, fruit on the trees. Nature is the supreme composer, and it's up to me to discover the painting."

Both Shawn's and Smith's pieces, as well as a stunning oil painting of golden roses by **Olga Hegner**, will be a part of the **American Impressionist Society**'s upcoming *Small Works Showcase* at Fallbrook Art Center in California running through March 29.

Recent paintings by passionate floral painter **Nancy Balmert** feature orchids, roses and dahlias in shades of purples, pinks and whites. In *Crystal and Magenta Orchids*, delicate orchid petals lay next to a clear glass. "I've been a collector of glass from as far back as I can remember, and nobody likes flowers more than me," says Balmert. "The shiny smoothness of glass wonderfully complements the texture and color of flowers. That's why I love combining them in a painting. Together, flowers and glass create such a classic look. You can find these as subjects in paintings dating back to the early 1700s, and in the late 19th century, French impressionists made them popular." Balmet's paintings are available at Amsterdam Whitney International Fine Art Gallery in New York City through the end of March and at Prellop's Fine Art Gallery in Salado, Texas.

For sculptor **Kevin Box**, represented by Kay Contemporary, "the blank page is the archetype of the creative challenge." The artist feels that the purest expression of gratitude is a simple bouquet of flowers, representing a sincere and heartfelt gesture of appreciation for something the recipient has done, or simply an acknowledgement of who they are. Box creates unique Origami-like sculptures of flowers in bronze and stainless steel. ●



21

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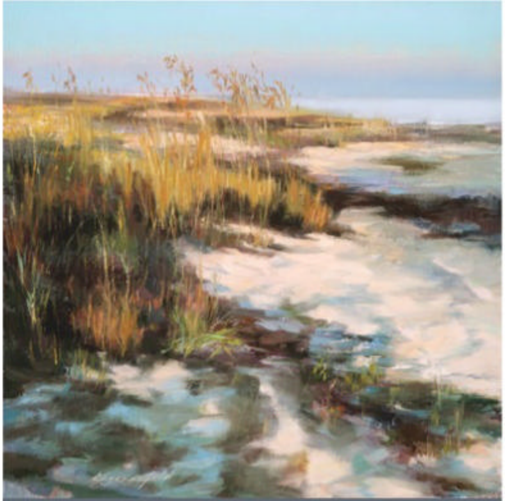

KATHERINE GROSSFELD

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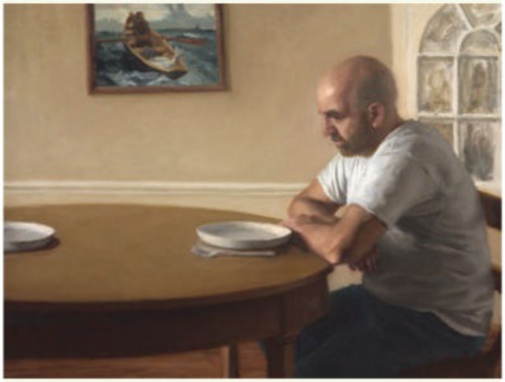
"Morning Gold", Oil on linen, 12 x 12"

MARC A. DUQUETTE

FIGURE AND PORTRAITURE



The Fog Warning, oil, 18x24", 2024

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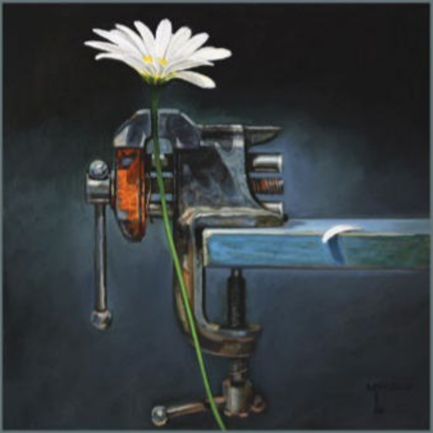

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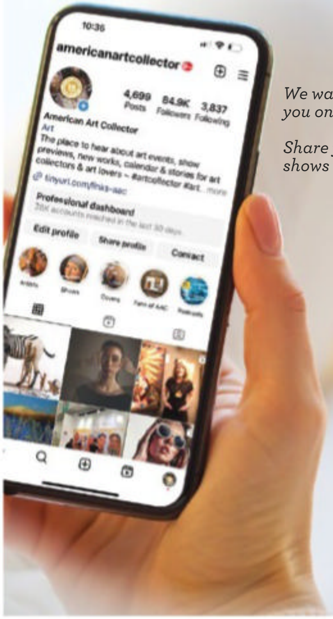
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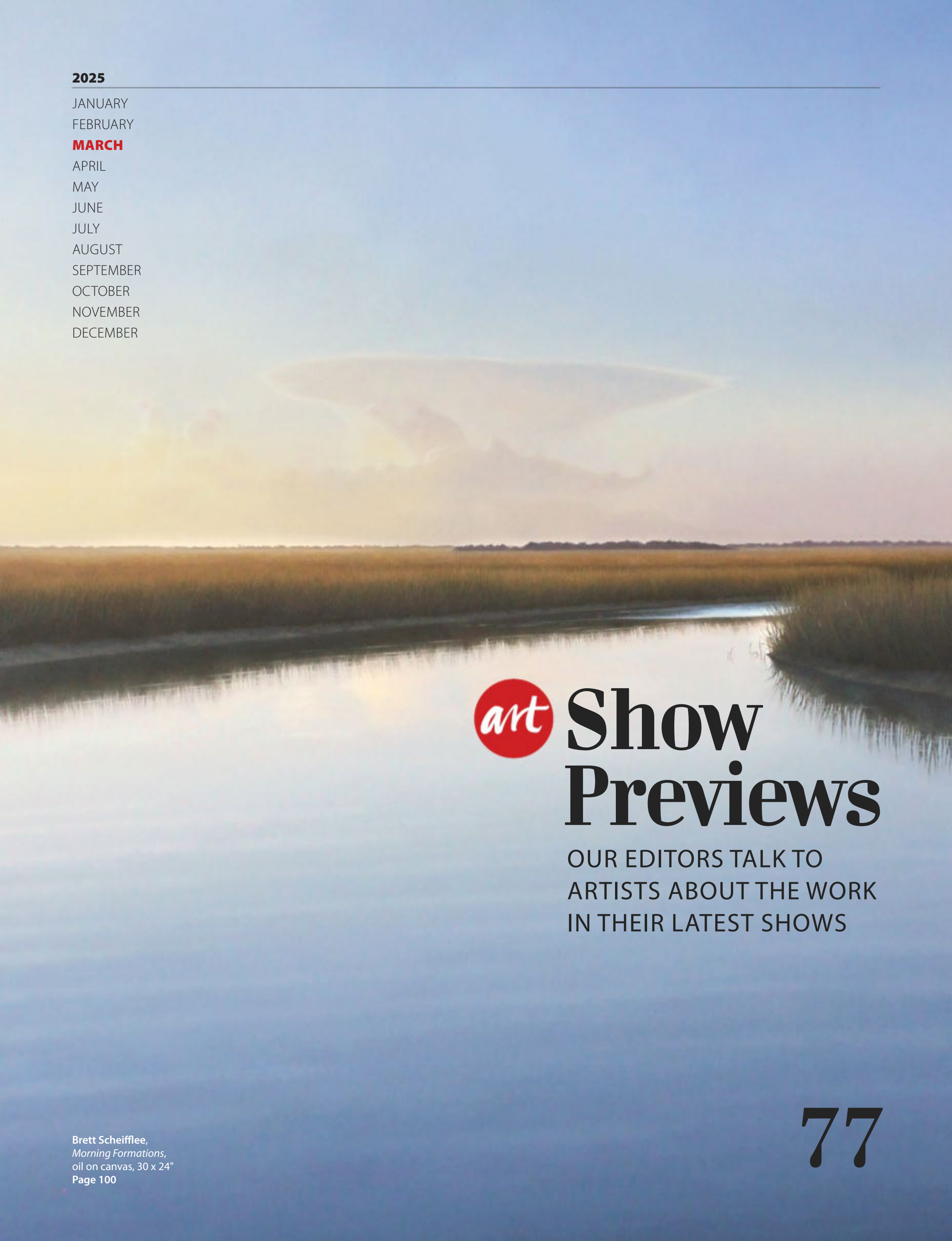


Show Previews

OUR EDITORS TALK TO ARTISTS ABOUT THE WORK IN THEIR LATEST SHOWS

Brett Scheifflee,
Morning Formations,
oil on canvas, 30 x 24"
Page 100

DELADIER ALMEIDA

A Playful Perspective

The first question I ask painter Deladier Almeida is "how" he sees the landscape. If his paintings are the answer, it's as geometric forms and defined shapes that he stitches together into vibrant, undulating landscapes that are completely and distinctly his own.

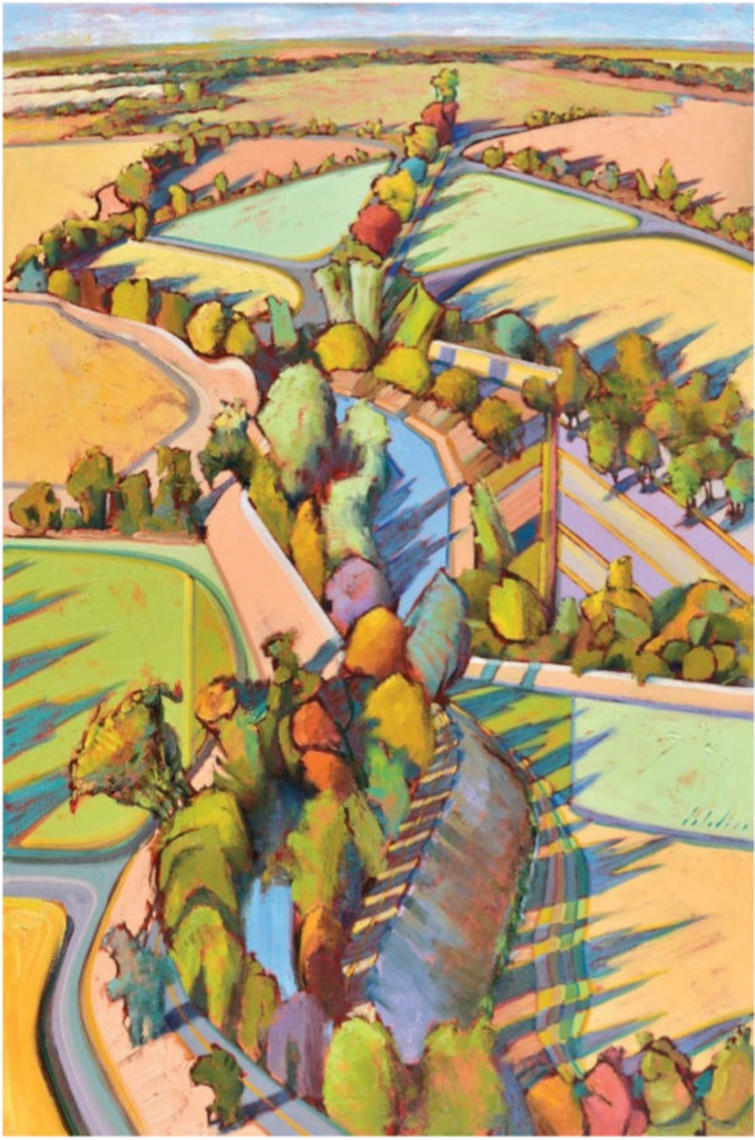
"Seeing and painting are the same thing," says Almeida. "Your ability to paint is equal to your ability to see. How do I see reality and parse reality, and how do I break that down so that it's relevant and harmonic in the unique universe of that painting? Seeing is editing visual reality. The ability to do that evolves with the work. It pokes at the core of one's language as a painter. As your language develops, it changes how you see things. I'm looking at the edges of fields, shadows, water, and trying to think of those things as building blocks of a language. They're verbs and pronouns. They begin to have a life of their own...[and] it becomes easier to choose what best serves the painting."

Almeida's latest body of work, the subject of a solo exhibition at Mark Sublette Medicine Man Gallery from March 14 through 28, is a mix of his aerial views of California's Central Valley and another favorite subject of the artist's, the Tuscan countryside.

For his California scenes, Almeida gathers his reference material from the vantage point of a helicopter in order to convey a broader view of the region. In Italy, he can survey the land from the heights of the province's many hill towns.

"If I want to depict the place I live in with all its connections to the land, and the agriculture, you have to get up above," says Almeida, who lives in Davis, California. "All of these changes in the environment can be seen...it's a fantastically rich visual space that can always be tapped. I got enamored with the way of looking at the land this way from a vertical distance from high up. I just love it."

Light Touch emerged after a helicopter ride in late 2024. The California farmland is shook out like a patchwork quilt below, woven through with meandering lines dotted with Almeida's stylized trees, and pops of



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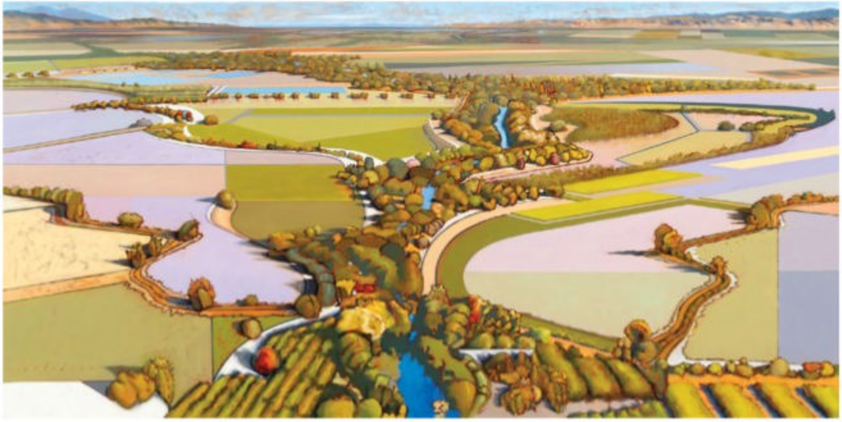

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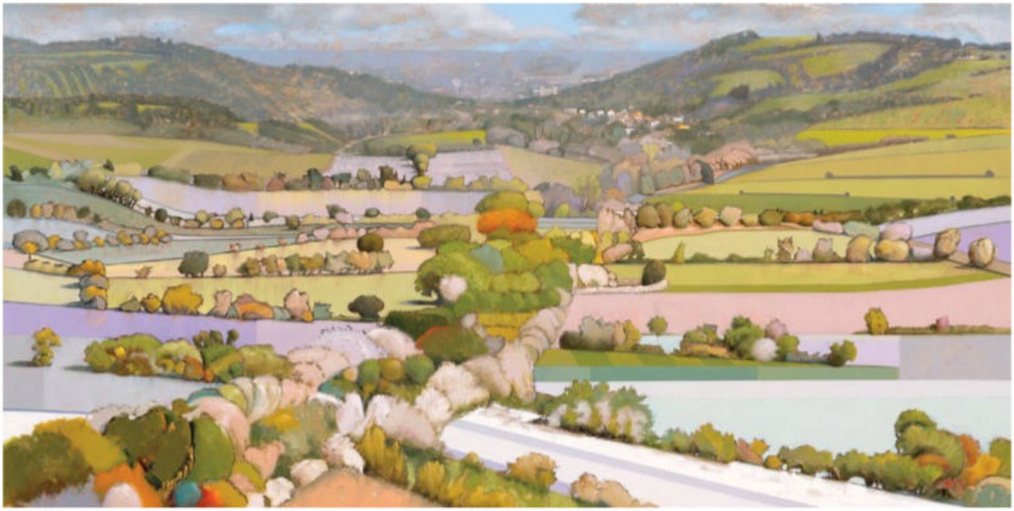

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1
Trees Frolicking, oil on canvas, 36 x 24"

2
Light Touch, oil on canvas, 45 x 90"

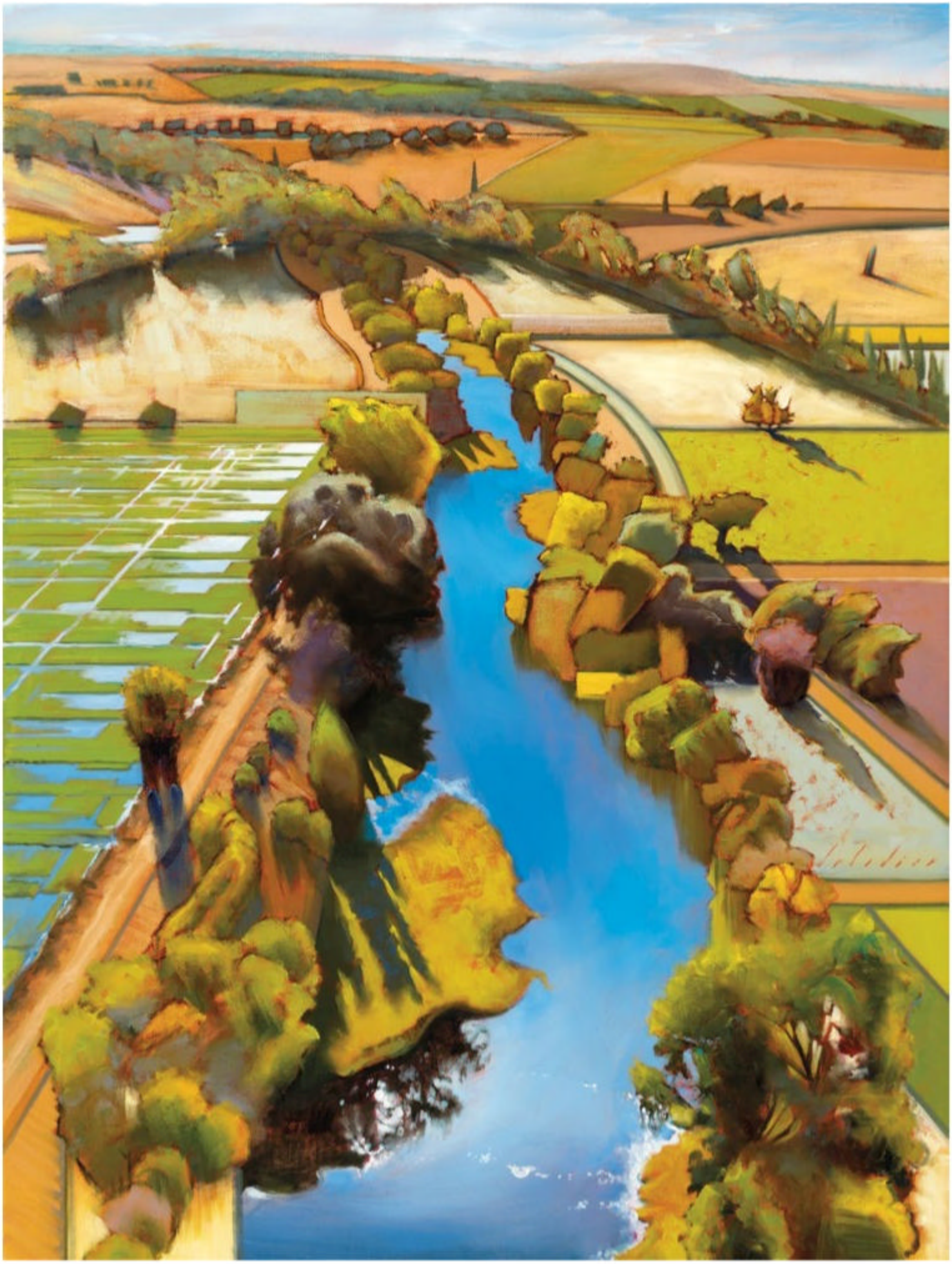
3
Tuscan Plumage, oil on canvas, 36 x 72"

color that draw the eye toward the mountains on the distant horizon. Look closer and you'll see another signature of Almeida's work: his playful use of perspective. Some blocked out parcels appear to rise up vertically or take on a geometric dimensionality, abstract elements he pushes as far as he can and still keep the painting grounded in reality.

"My whole pursuit is to bridge the language and the absolute reality, and at the same time create more territory between them," he says. "When you can put more and more space between the two and still maintain the connection with reality, the language and the painting become more interesting, and still tells the story of the immediate stimulus. You can bring in all kind of abstract and pictorial devices to solve that problem, but you can still tell it's Napa Valley in the afternoon. If you can sustain that, it's a successful painting, and the language is evolving."

In *Specular*, Almeida pushed his geometric forms even further. The flooded fields back up to a sheer wall and the land on the other side of the river seems to bound into the background. "On the face of it it's irrational," he says. "When you understand perspective, it's difficult to not use it or deny it. If you look above the field, it denies the perspective. It's challenging the idea of the absolute depiction of reality. I'm pointing out that this is a two-dimensional painting, this is an abstraction. Wake up!"

Other elements, like the sense of volume created by the stretching shadows,



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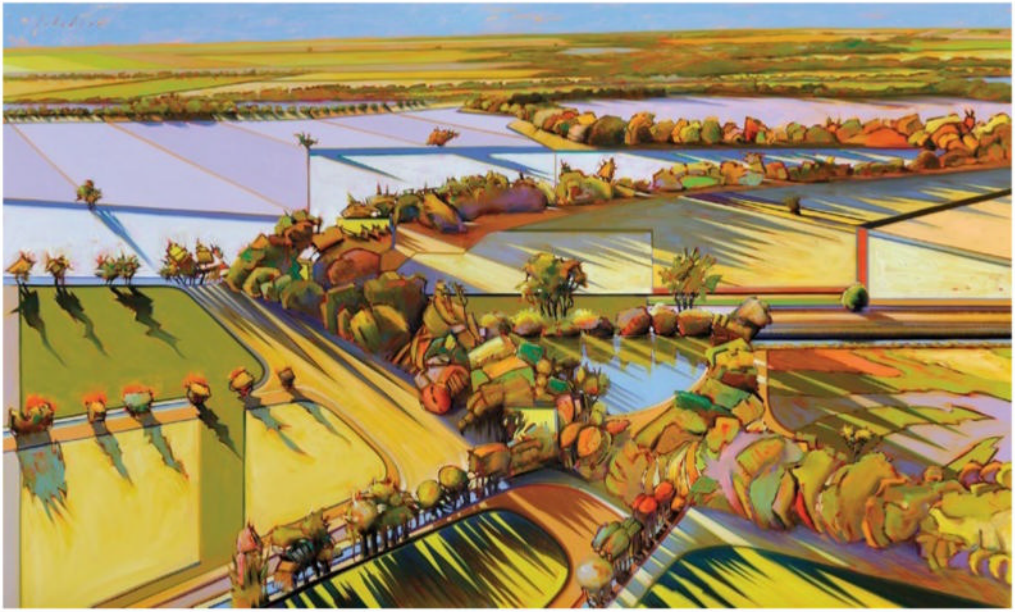

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provide the necessary counterbalance. “When you see something that makes sense you may not know why it makes sense but you know it,” he says. “You have to respect the innate ability of the viewer to perceive the quality of your efforts so that when they look at the painting it makes sense in an unconscious manner.”

On the other end of the spectrum is *Tuscan Plumage*, a softer, lush depiction of a vista seen from the village of Certaldo last May. “When I came upon that scene, at first it was almost mundane,” he says. “Then I started looking...there was a spine that cut through the fields leading to the distant hills. All of a sudden, I was in love with it. There was a lightness to it and such a poetic appeal that was not driven by hard design or geometric opportunities. It was more tactile. More sensual. More lyrical. It’s something you can feel on the tips of your figures like wheat or flowers.”

Almeida’s solo exhibition opens at Medicine Man Gallery on March 14 with a reception from 5 to 7 p.m. ●

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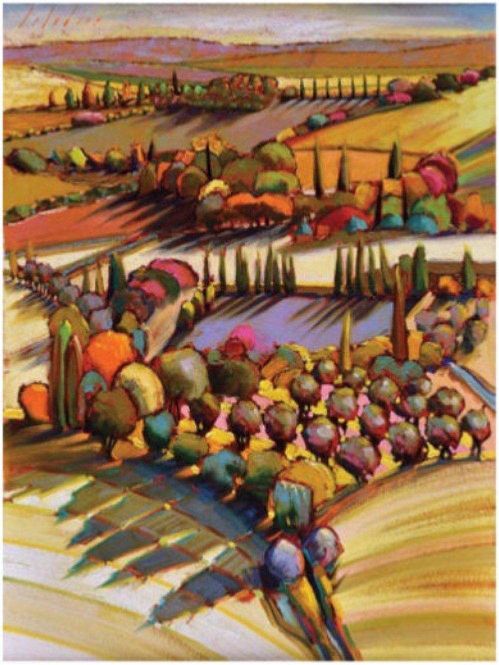

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4
Specular, oil on canvas, 32 x 24"

5
West Springing, oil on canvas, 48 x 80"

6
Flowing Patterns, oil on canvas, 24 x 18"

Inside and Out

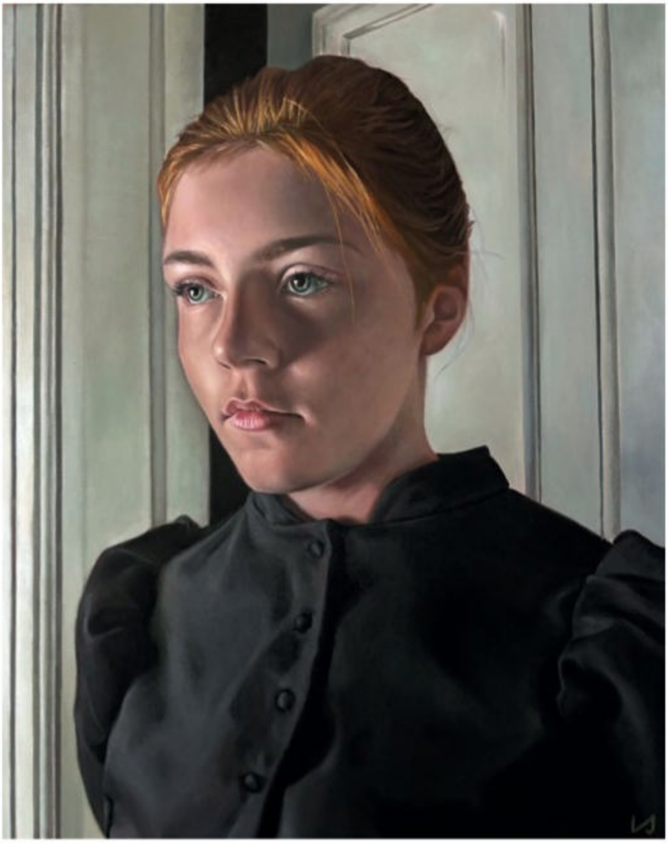
In 1967, Shel Silverstein wrote the song "Crouchin' on the Outside," which had a twisty-turny meditation on the nuances of inside versus outside:

I'm standin' on the outside lookin'
in at you on the inside /
Lookin' out at me on the
outside lookin' in /
Through the window of my madness
at a place I never been /
And you say you understand just
what my trouble's all about /
But you're sitting on the inside
playing on the win side /
While I'm freezing on the outside
in the what's-it-all-about side /
Lookin' in at you on the
inside looking out

A person standing at a window looking out—or, alternatively, looking in from the outside—is a cipher for a limitless amount of human emotion. It can be coded as mystery, obsession, introspection, discovery, detachment and countless other narratives. Houses are bodies and minds, windows are eyes, dark rooms are desires or fears, objects are emotions. Sometimes it's as simple as interior versus exterior and the literal spaces we occupy.

These complex, and rather beautiful and hypnotic, ideas are part of a new group exhibition opening March 1 at RJD Gallery in Romeo, Michigan. Titled *Interiors*, the show will include works from six artists: Salvatore Alessi, Mary Carroll, Allen Egan, Lyndsey Jameson, Phillip Thomas and Daniela Werneck. "*Interiors* explores the influence of interior spaces on the development of a painting and reveals how environment can shape artistic expression," says Joi Jackson Perle, RJD's gallery director. "The infinite possibilities from which an artist chooses and develops these spaces gives the viewer a deeper appreciation of the creative process."

One of the pieces in the show is Carroll's haunting interior scene *Poltergeist*, showing an oddly stacked bouquet of chairs. The stack bears a strong resemblance to a scene in Tobe Hooper's 1982 film *Poltergeist*, in which unseen ghosts create a similar arrangement in the seconds it takes for a woman to turn away from her dining room table. Like the film, Carroll turns to the paranormal for her painting. "Since moving into a home built in 1760, my husband and I, in addition to visiting friends and family, have borne witness to a series of unexplained paranormal events," the artist says. "To reflect on these unsettling and profound occurrences, I stacked these chairs within our home as a reference for this painting. The process became a way to confront and make sense of the tension between what we understand and what we fear. This work is both a personal exploration and an invitation to the viewer to consider the mysteries that exist beyond our knowledge."



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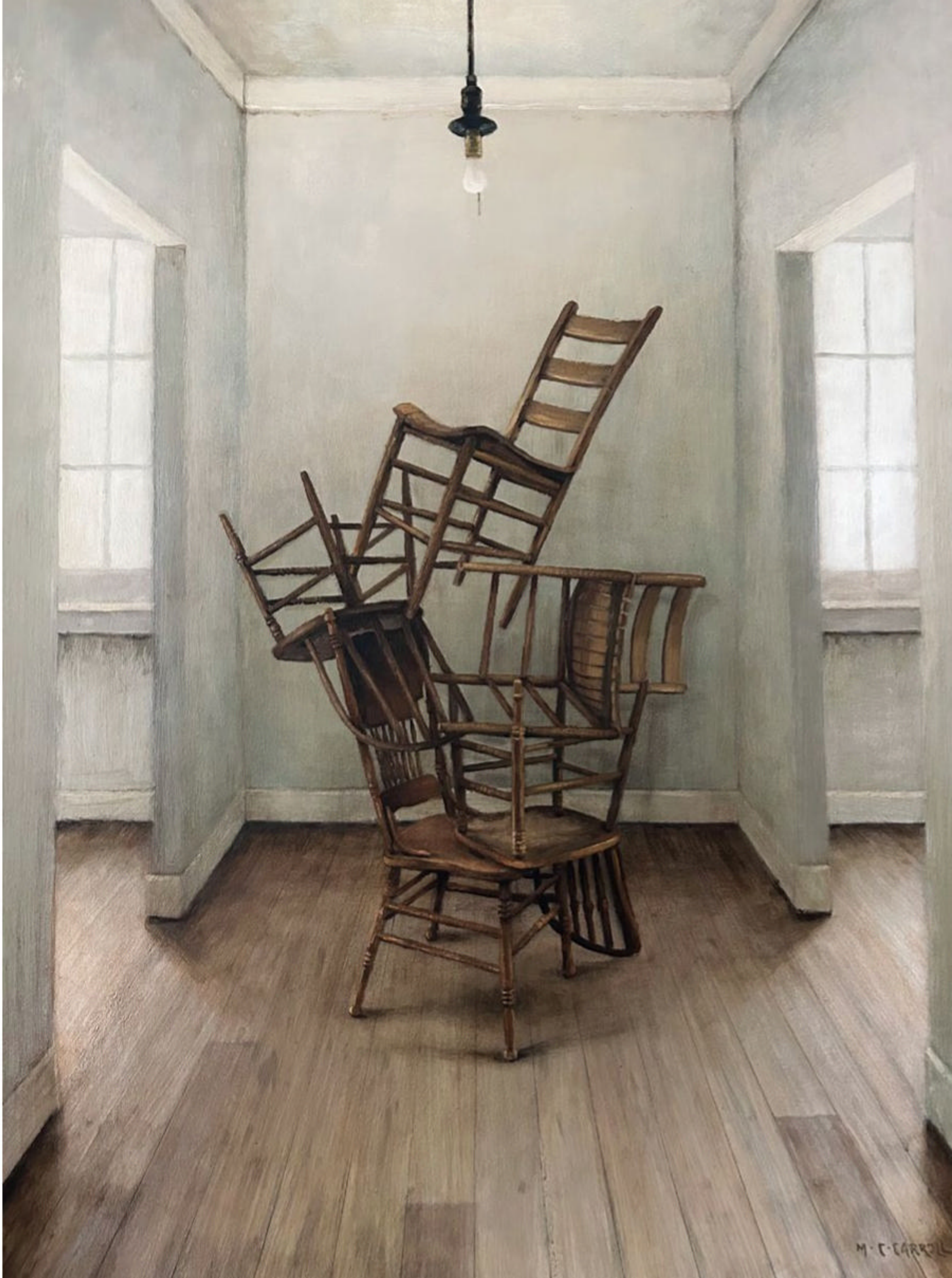
1
Lyndsey Jameson, *The Room*, oil on canvas, 20 x 16"

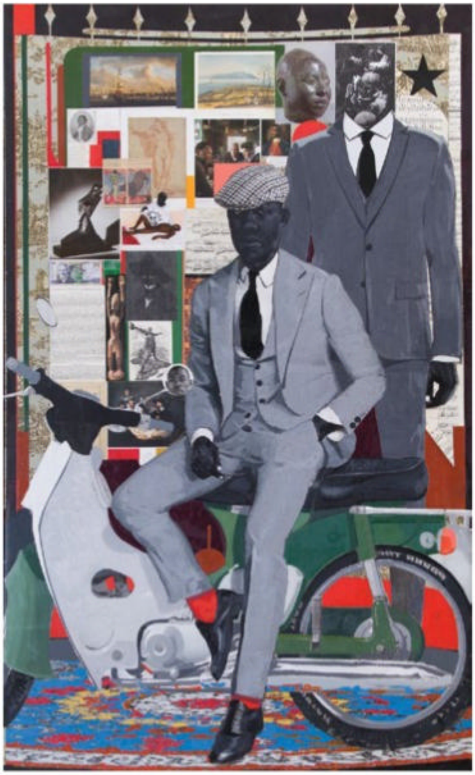
2
Mary Carroll, *Poltergeist*, acrylic on cradled panel, 24 x 18"

2


M·C·CARROLL

In Werneck's paintings *Serene Sense* and *John's Letters*, the artist uses natural light from nearby windows to illuminate her figures. The illumination of the figures is both literal and figurative. "My art is all about what's inside me. It's a way for me to express my inner world and emotions. To me, each piece is a reflection of myself in different moments of life. That's why I often use female models—they represent my experiences, my feelings, and how I see the world," Werneck says. "I usually work with young women because they feel like a bridge between my past and the future. There's something about the innocence they still carry from childhood, mixed with this powerful energy they have about the future, that fascinates me. It's this mix of purity and maturity that I find so inspiring. It helps me capture feelings of beauty, love, compassion, peace and hope. In a world that could always use more of those things, I think art doesn't need to be loud or aggressive to make an impact. For me, it's always soft, romantic, and delicate, even if the themes are heavy."

In Alessi's paintings, the artist distorts faces to make a point about how body and skin are more important than the substance. "Everything depends on a wrapper from a container and the more the wrapper is captivating the more it seduces and conquers," Alessi says. "But where is the rest? Where has it disappeared? And here are the figures that touch each other, their body liquefies, changes, transforms, destroys and then recomposes itself but this does not alter the concept



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3
Phillip Thomas, *"Road" Scholar*, mixed media on canvas, 86 x 53"

4
Daniela Werneck, *Serene Sense*, watercolor on Aquabord, 8 x 16"

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Salvatore Alessi, *Between Us*, oil on canvas, 47⅛ x 47⅛"

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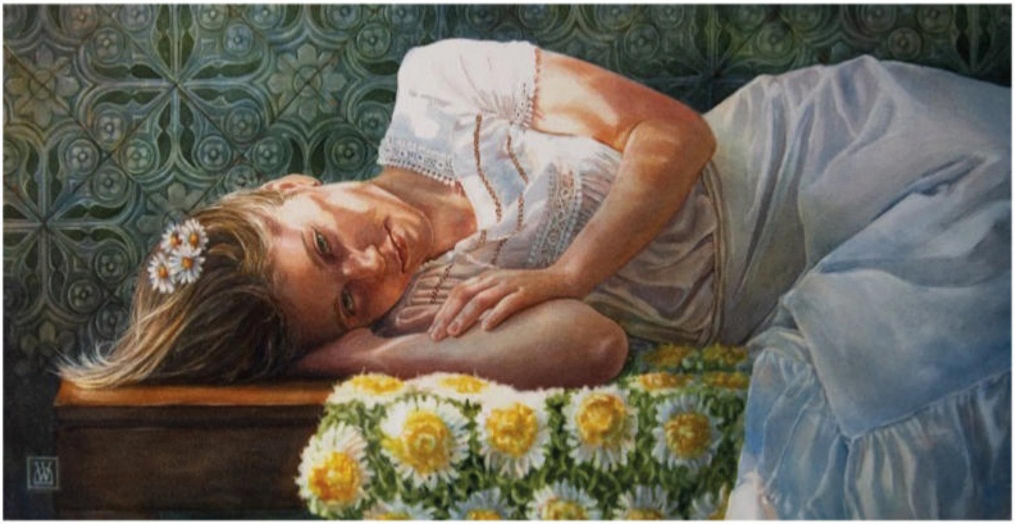
Allen Egan, *Practice Time*, oil on canvas, 36 x 36"



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of a person, a human being. And it is singular how today a film nominated for five Oscars, *The Substance*, tells this duality between body and substance, and how it makes us understand that beauty is such a precarious seduction that it melts and then puff...disappears."

Thomas will be showing at least two paintings, including *"Road" Scholar*, showing two figures in a collage-like arrangement of objects. "Of course, the title of the painting is a play on the... Rhodes scholarship. It's a discourse on the history of much of the concepts of western educational endowments and their complicated histories," he says. "The painting presents the ideas about the new world and how concepts of the 'common wealth' of nations are formed and the ways in which such nations of the commonwealth are merely designed for the advantage of specific countries above others. These questions bring into focus the practices of philanthropy and endowments and the ways in which the lineage of this philanthropic histories often hide a terrible past."

Egan will be showing two interior paintings, *Mission Possible* and *Practice Time*, both of which evoke a sense of nostalgia. "I imagined a time before the advent of sophisticated technology when a child might entertain themselves by being creative and imaginative and hobbies like dance or unusual toys were a form of self-expression, free from the interruptions of modern devices and social media," the artist says.

Finally, Jameson will be presenting *The Room*, which hints back to Silverstein's inside/outside dynamic. "It serves as a tribute to my childhood friend, Emily, who passed away very suddenly. Behind her, a room lies in darkness. The observer is left unaware of what exists beyond the door, and with each glance, a growing uncertainty arises as to whether anything awaits at all," Jameson says. "The model stands with her back turned to the void, capturing the pivotal moment as she passes from a known place to nothing." ●

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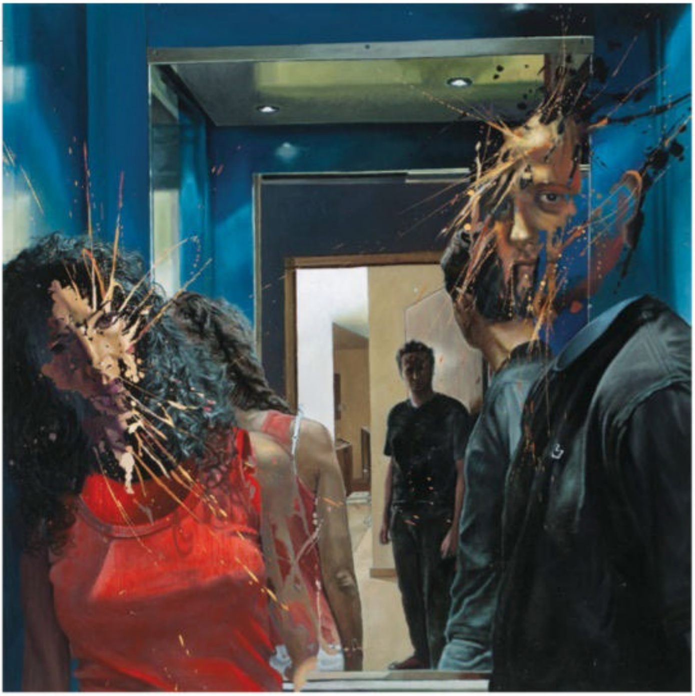

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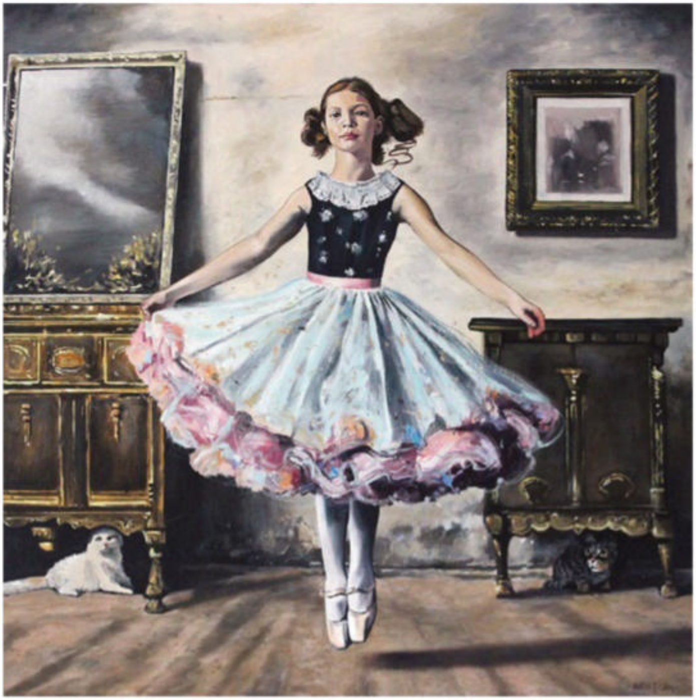

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ALEX VENEZIA

Broader Horizons

We last wrote about Alex Venezia in 2021, ahead of his first solo exhibition at Arcadia Contemporary. A lot has happened since then, and the effects can be seen in the new body of work he will be presenting in his second show at the New York gallery, which runs March 6 to 30.

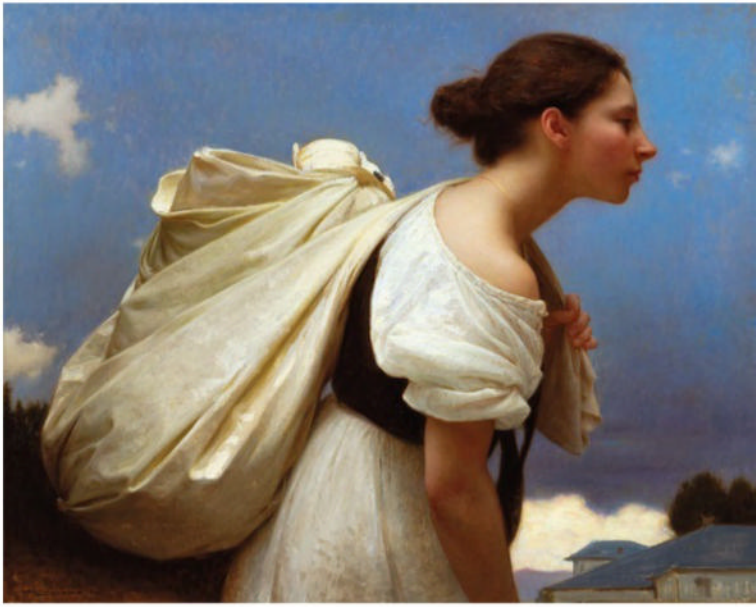
Nearly two years ago, Venezia and his wife Divya Melaluca, also an artist, uprooted their life in Raleigh, North Carolina, and moved to Lyme, Connecticut, where Divya enrolled in a year-long drawing program at the town's historic fine art academy, and Venezia was asked to teach.

Many biographies about Venezia detail how the artist eschewed traditional academy training, fearing he would come out painting like everyone else, and opting instead to study under "artists with distinct styles." He did a stint at Odd Nerdrum's fabled artist compound in Norway and later, in the U.S., worked with Daniel Sprick, Colleen Barry, Jeff Hein and John de la Vega. In 2018, he moved to Raleigh where he was invited by Michael Klein, Louis Carr and Joshua LaRock to paint at East Oak sStudio.

Painting alongside these artists marked a pivotal point in his career. "After spending time at Odd's, and at East Oaks Studio, my aesthetic decisions kind of clicked," Venezia explains. "Spending time in those beautiful places, surrounded by such great work, just being a sponge around all that beauty...what I wanted to paint and how I wanted to paint it, just clicked."

Venezia clarifies that he was never opposed to academy training, it just wasn't financially feasible at the time he was exploring that route. But Venezia's largely self-taught path has served him well, and now he finds himself at the storied Lyme Academy of Fine Arts where, through teaching painting from life, he is taking his exquisite, melancholic and timeless figurative works to the next level.

The relative spaciousness of the New England landscape has fostered an expansiveness in his work and vision. "Where we lived in North Carolina, there were so many trees, it felt like you couldn't really



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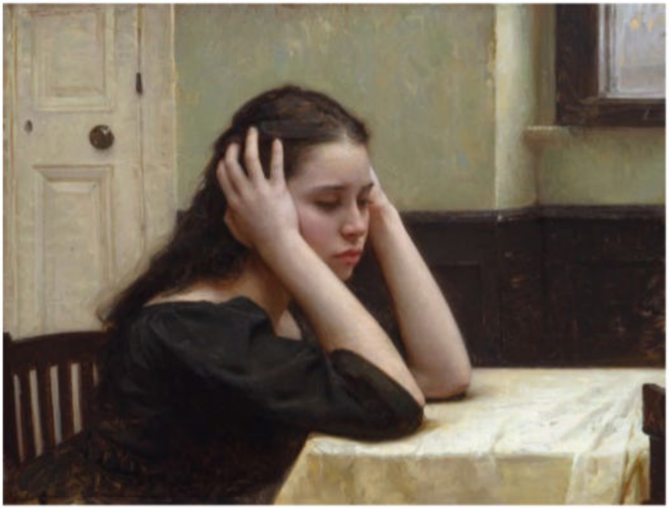

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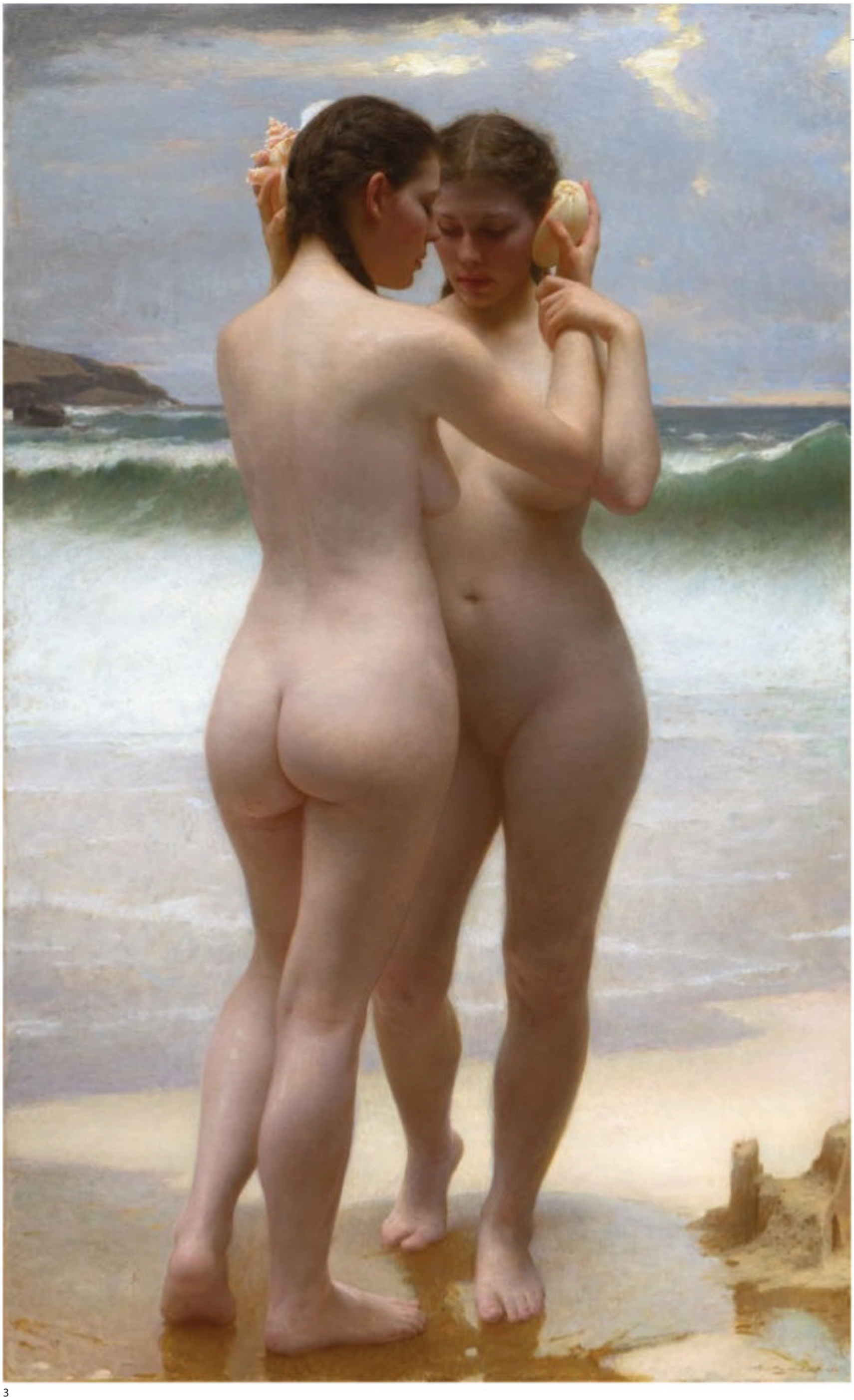

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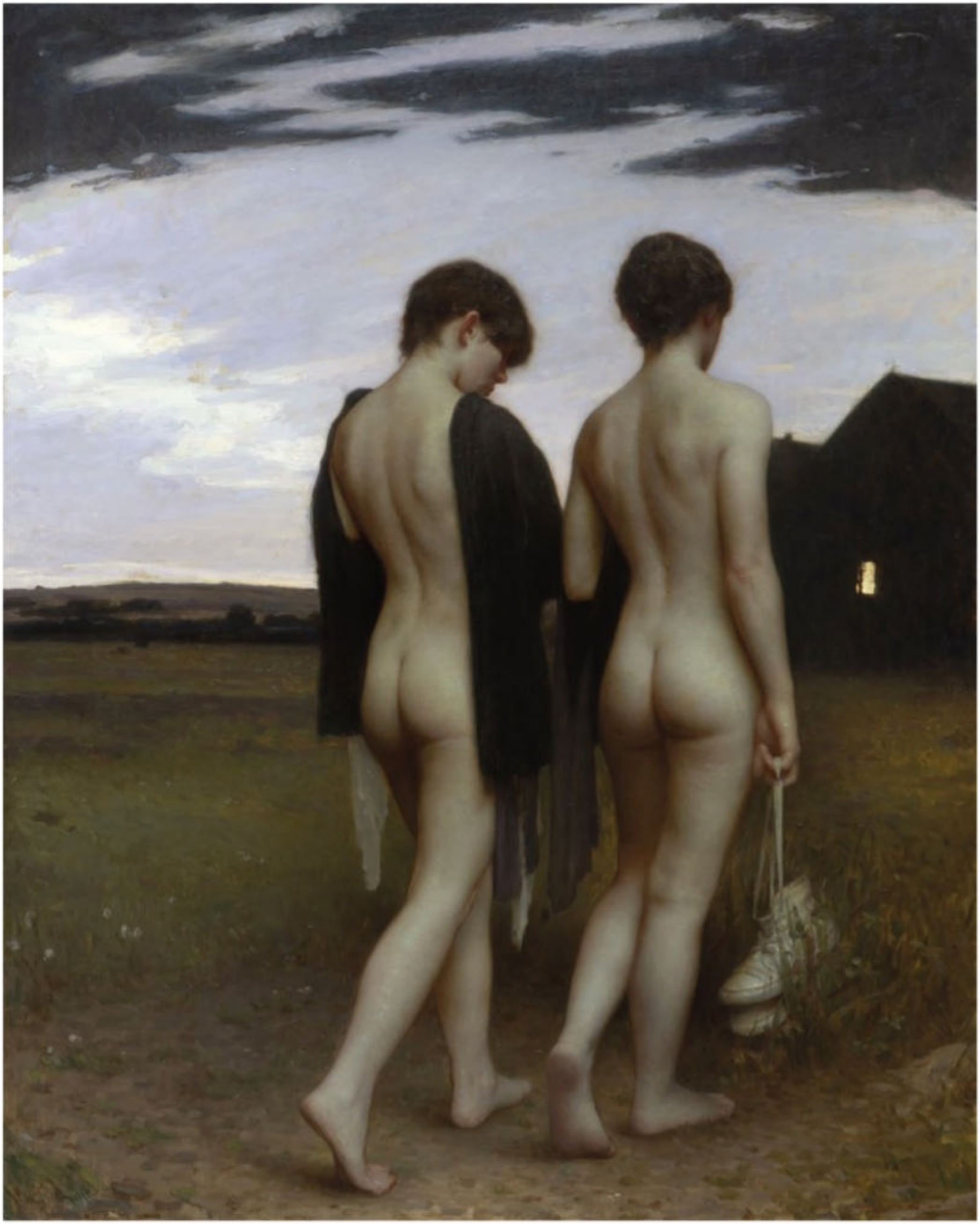
1
A Heavy Weight, oil on panel, 26 x 32½"

2
Indecision, oil on panel, 19 x 25"

3
The Sea & the Rhythm, oil on panel, 42 x 26"



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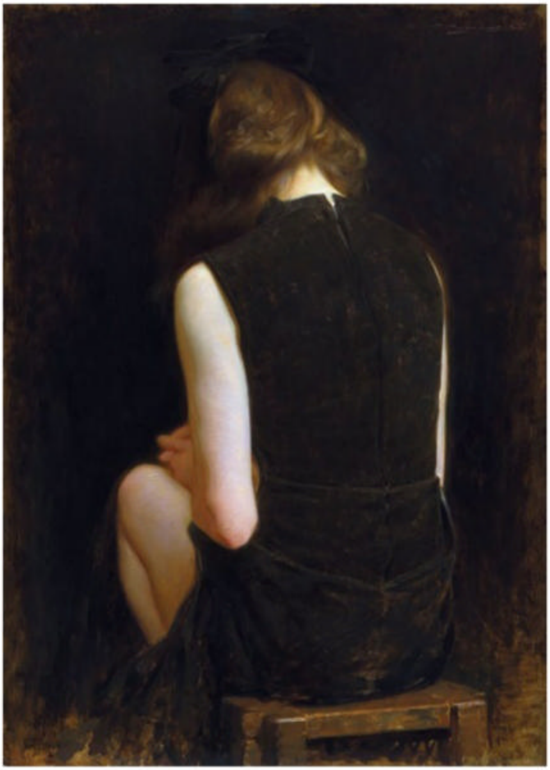

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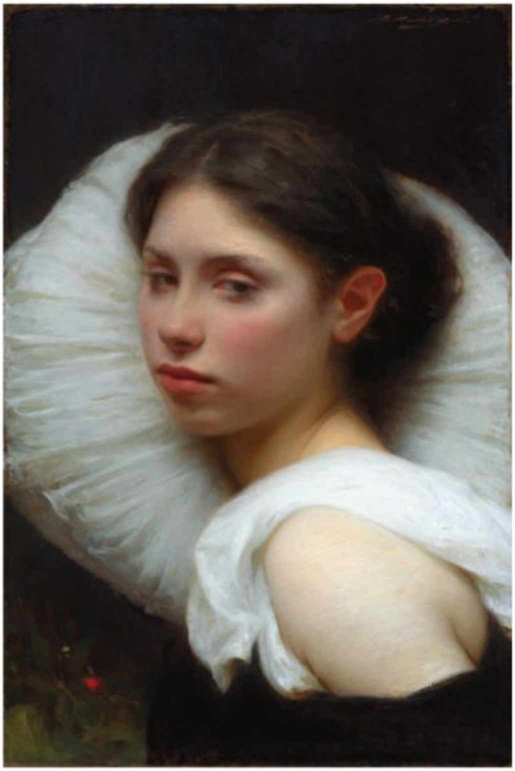

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see the sky unless you looked straight up," he says. In his last show at Arcadia, he was starting to branch out into outdoor figurative scenes but "in this new body of work, the backgrounds have these vast, large areas of sky," he says. "I've been feeling more opened up...I can see further and see the sky more, and that's found its way into my paintings."

A more accessible sky also opened up new compositional possibilities. "It made me realize how versatile [the sky] is...you can play with all these shapes and colors. It's so simple and makes so much sense, but you don't really know it until you use it."

The introduction of nudes, as in *The Sea & the Rhythm* and *The Returning*, is also reflective of his time at Old Lyme, where he has had the opportunity to intently study human anatomy and work with professional models who are passionate about what they do. "One thing I've found interesting and challenging [about painting nudes] is how to make a figure flow from head to toe without it feeling too broken up into separate parts," he says. "The idea is to have this flow of continuity throughout the whole figure, while still feeling those moving parts underneath."

Perhaps the most significant shift in Venezia's approach is learning how to let go of control in order to exert control. Whereas he used to seek out a model that looked interesting, put them in clothes that he liked and "hope for the best," he is now working from an inner vision, rather than letting the external dictate the scene. He also realized he could treat the subject and the background as completely separate elements. *The Sea & the Rhythm* originated from a mental picture of two women holding seashells to each other's ears. One model posed for both figures in his north-lit studio on the Lyme Academy campus; and the sea in the background was based on sketches of the Australian coast.

"Before, everything had to be perfect in that one image," he says. "To me that felt too controlled and I didn't feel like a real artist. Breaking it up and being in charge of the idea and the image, and teaching myself how to do that has been a big part of [creating for] this show." ●

Arcadia Contemporary 421 W. Broadway • New York, NY 10012 • (646) 861-3941 • www.arcadiacontemporary.com

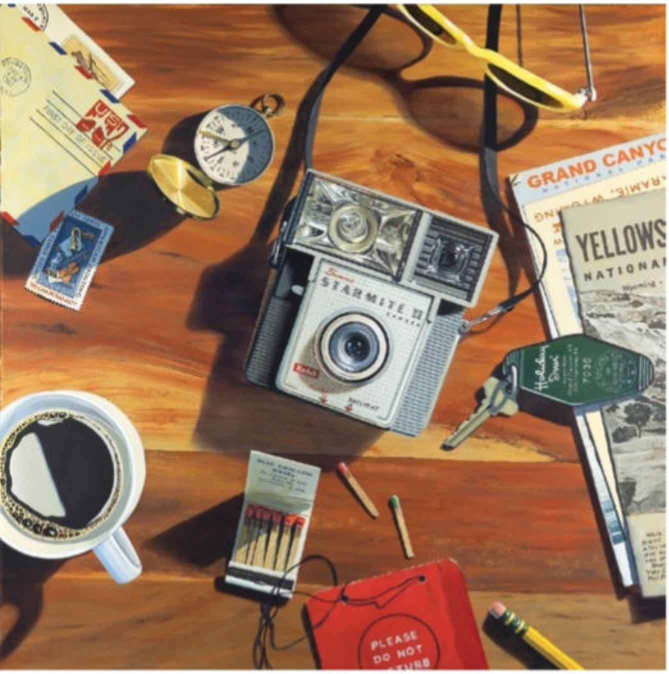
4
The Returning, oil on panel, 40 x 32"

5
Eclipse, oil on panel, 21 x 15"

6
Girl with Pillow (Dreaming), oil on panel, 18 x 12"

SCOTT YELONEK

A Quiet Dignity



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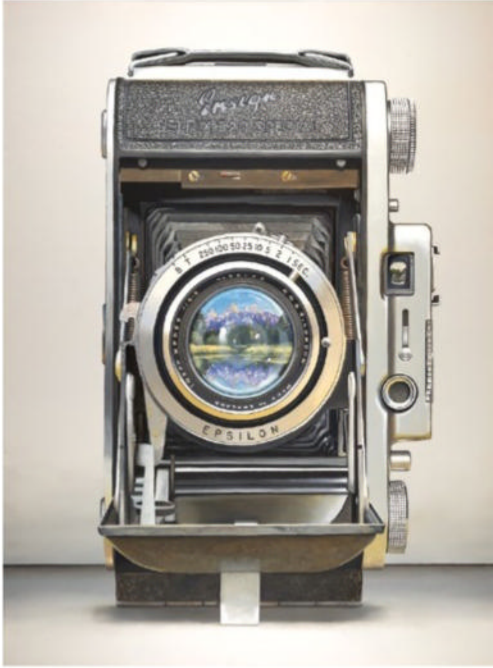

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1
A Traveler's Tale, oil on canvas, 36 x 36"

2
Ensign Selfix 820, oil on canvas, 48 x 36"

3
Harmony and Happiness, oil on canvas, 30 x 36"

4
Special Edition Icons, oil on canvas, 30 x 36"

Scott Yelonek paints the well-used, perhaps no longer loved artifacts of life, from locomotives to hotel room keys someone forgot to turn in. He says, "My photorealistic style, refined over the course of 30-plus years, lets me communicate the intricate textures and quiet dignity of each piece, whether it's the patina of rust or the wear of time. Through my work, I want to encourage reflection on the stories these objects tell and how they continue to shape the world we live in, even after they've been cast aside."

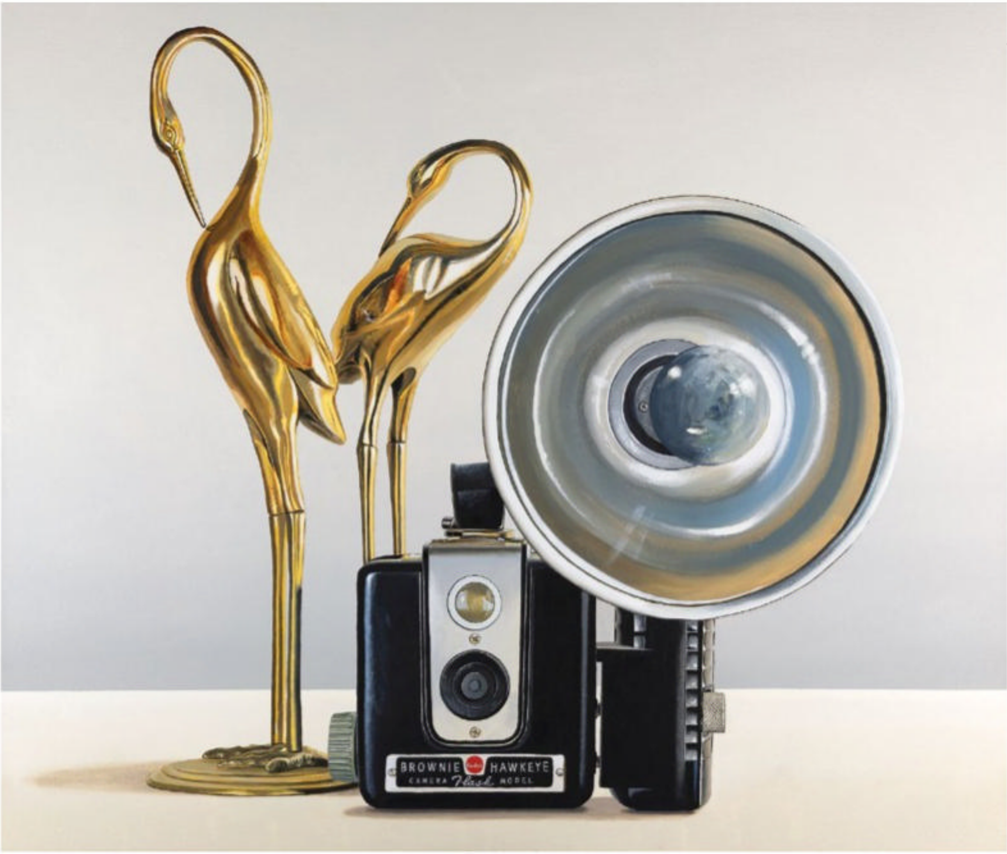
He continues, "Through my work, I seek to breathe new life into these relics, extracting their unique character and charm in a way that fosters a connection between the past and the present. By repurposing these forgotten items into art, I aim to celebrate their beauty and complexity, inviting viewers to see what is often overlooked and forgotten."

When Jason Williams of Altamira Fine Art saw Yelonek's large paintings of cameras he asked him to create a show of just cameras at their Jackson Hole gallery. A new series of nine camera paintings will be featured in the show *In Focus*, on view at the gallery's Scottsdale location, March 4 through 15.

Those of us who remember cameras other than in our smart phones remember looking through them, not at them. Yelonek's often 3-by 4-foot canvases invite intimate inspection of the fine details of the cameras, not only the numbers used in making exposures, but trademarks, shining metal, embossed leather, as well as the marks of wear and tear.

More simple cameras like the Brownie Hawkeye in *Harmony and Happiness* share the space with other objects—in this instance, two brass birds inherited from his grandmother. An Ensign Selfix 829 from the 1950s stands alone, each detail, color and texture masterfully rendered.

Reflected in the lens of the Ensign Selfix 829 is a view of the Tetons, something the camera could have been



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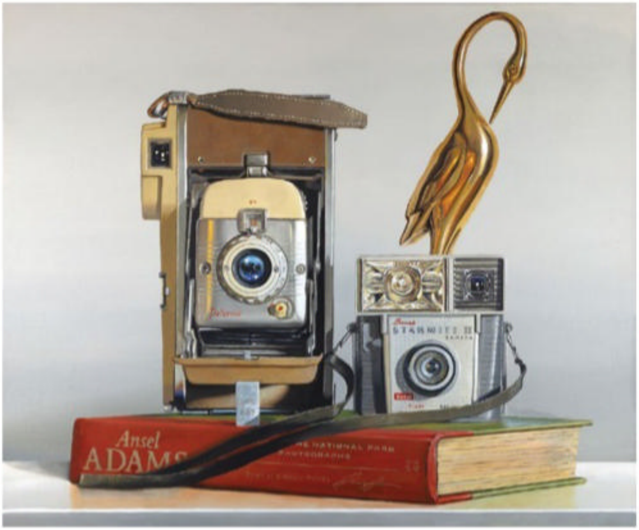

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aimed at by its long-lost former owner. "I just kind of wondered about what these cameras saw and who owned them," he says. "My mind wanders. The cameras were used to make portraits and in my paintings they become the focus of a portrait."

When he and his daughter, an art director, were arranging objects for portraits, they decided to take a look at all the objects they had, tumbled together on a table. One complex composition evolved into *A Traveler's Tale*, the tools and detritus of an interesting road trip across the Southwest.

An artist reception for the exhibition will be held on Thursday, March 6, from 7 to 9 p.m. ●

Altamira Fine Art 7038 E. Main Street • Scottsdale, AZ 85251 • (480) 949-1256 • www.altamiraart.com

UPCOMING SHOW PREVIEW / GEORGE BILLIS GALLERY
3/4-3/29 Fairfield, CT

DAVID LEONARD

Urban Reflections

David Leonard doesn't currently live in the city, but the urban landscape has long been a source of inspiration for the artist, rotating between the cities he has called home: Austin, Texas, Philadelphia, Boston and the nearby city of his youth, New York.

A sampling of his New York scenes is the subject of an upcoming show at George Billis Gallery's Connecticut location from March 4 through 29.

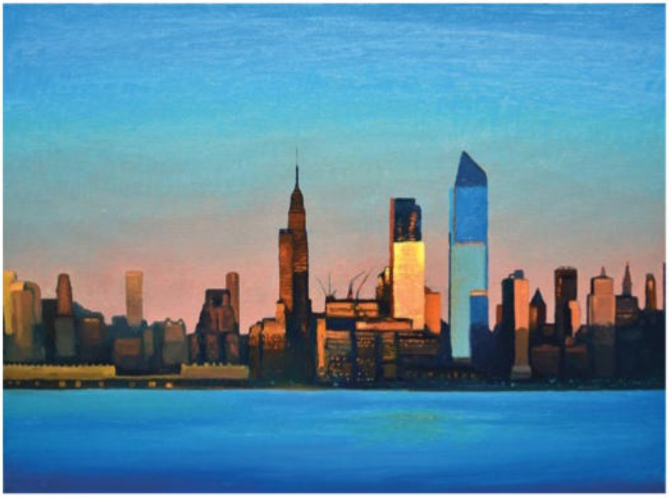
From sweeping skylines photographed from a distant pier or bridge, or from a rooftop bar or apartment high above; to intimate street level scenes, Leonard is most interested in color and light, and the interesting effects it creates as it reflects off of glass skyscrapers or the Hudson River.

Leornard grew up in a rural town in Central New York and went to art school at Rochester Institute of Technology, from where he would regularly make trips down to Manhattan to visit museums and galleries. "Each city is unique but in New York, the way the water reflects the light, the atmospshere is always different...I'm after capturing the essence of the light, whether it's a beautiful sunset or foggy and rainy, or hazy. In the summer you get the pollution haze which can also be fun to paint."

Panoramic scenes like *Among Piers* and *Garment District*, captured at various stages of sunset, bestow a quietude on the urban life, and demonstrate Leonard's range between the highly detailed and more gestural.

Downtown, for which Leonard took a more abstract approach, takes us into the traffic and frenetic energy of the city streets, a scene of glowing brake lights and dense buildings stretching down the long avenue that Leonard captured with a long lens. Only one loosely-rendered figure is visible in the foreground, hailing a cab, yet the presence of humanity hums throughout, one of the more conceptual ideas that propels Leonard's urban, industrial scenes.

"The primary subjects of my paintings are 21st-century man's working monuments, which represent our culture's dedication to production and consumption," he says. "The essence of our way of life can been seen in



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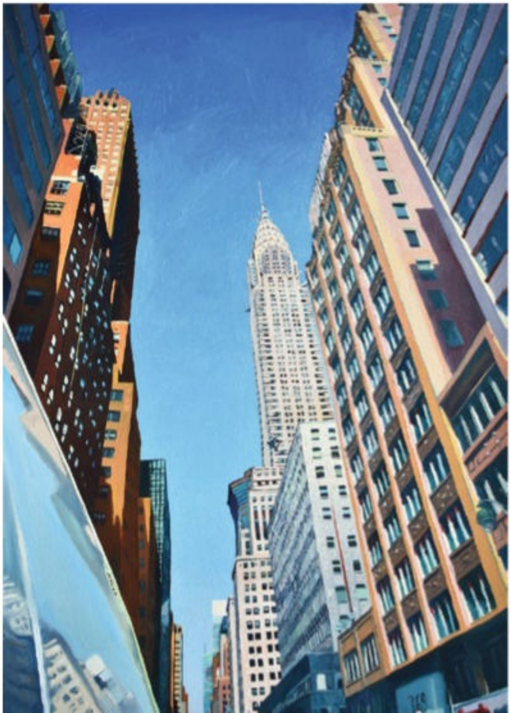

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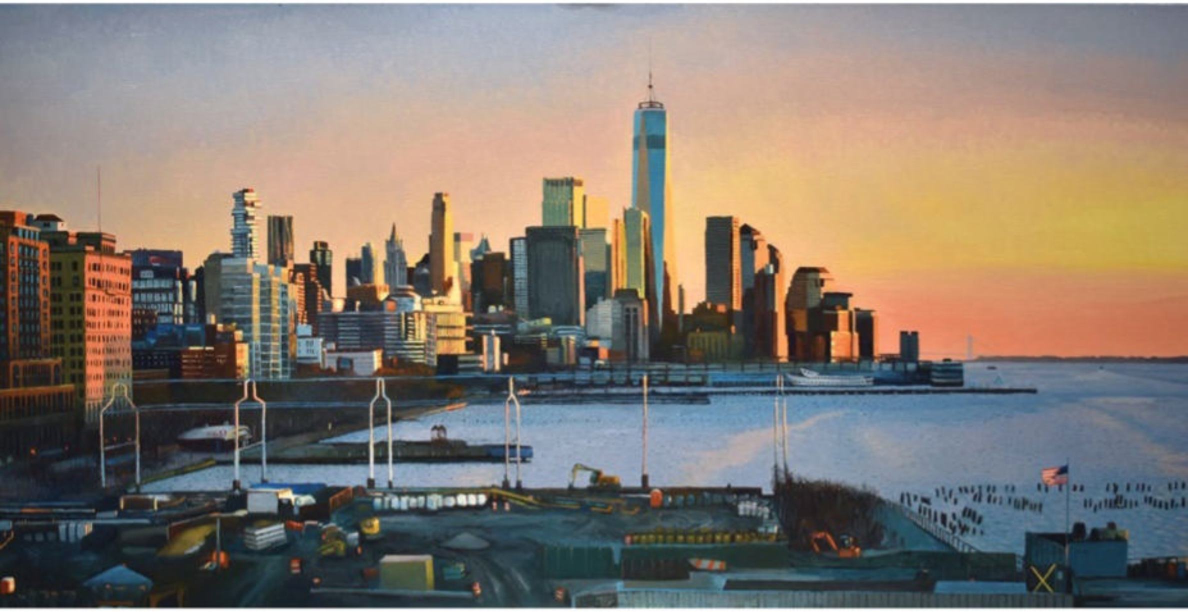
1
Garment District, oil on canvas, 18 x 24"

2
Chrysler, oil on canvas, 40 x 28"

3
Among Piers, oil on canvas, 30 x 60"

4
Downtown, oil on canvas, 28 x 33"



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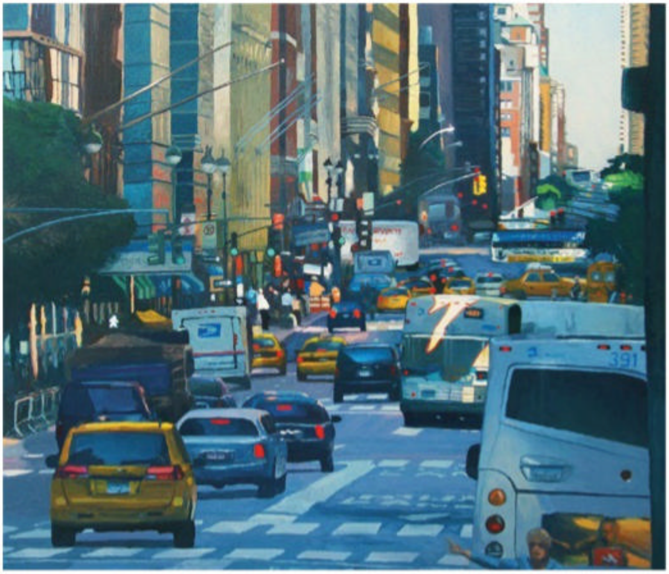
our never ending attempt to subdue our environment. It is not my intention to either glorify or to condemn this objective, but to invite contemplation and leave judgment up to the viewer. I'm always looking for places where the man-made environment inundates the natural. I paint this in a way where subtle abstraction disassociates elements from the environment, creating an oscillating view of the natural and the fabricated."

Leonard also sees his paintings as a way of documenting different eras. He points out how the models of taxi cabs often change with the decade; and shares a poignant story about the Twin Towers. "Everything is temporary even though it seems permanent," he says. "When I painted the World Trade Center in 2001, I finished it right before it got knocked down. I never actually liked those buildings until I really started thinking about working them into a painting. I did a couple of good ones and then they were gone." ●

George Billis Gallery 1700 Post Road • Fairfield, CT 06824 • (203) 557-9130 • www.georgebillis.com



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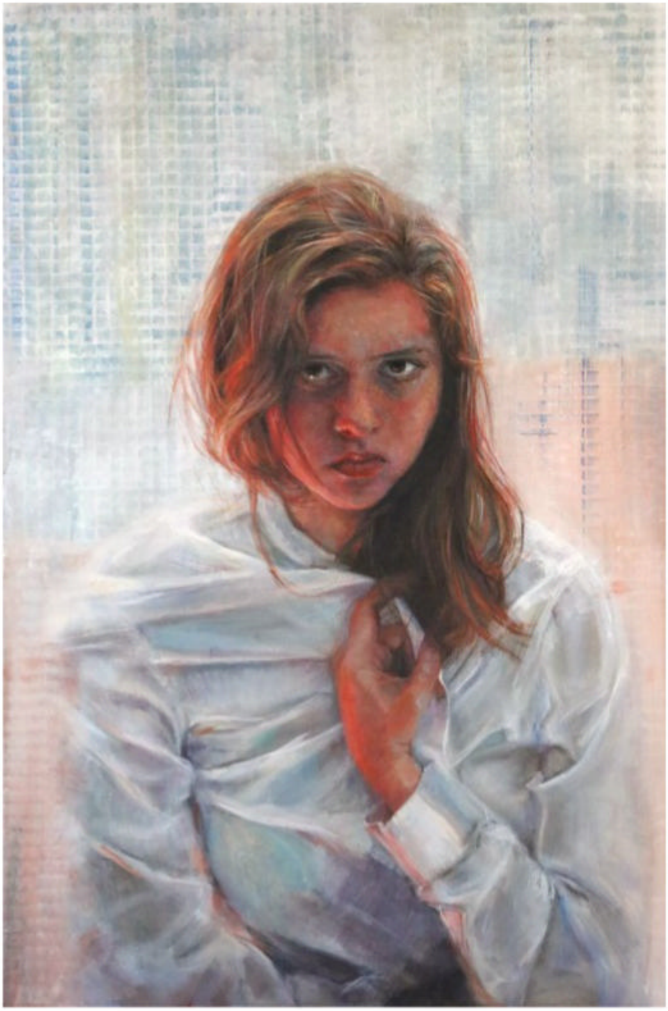
Feminine Energy

For the entirety of March and April, 33PA and the collective known as PoetsArtists present the exhibition *IWD: The Modern Female* in celebration of International Women's Day. In addition to an online exhibition on Artsy, the show, which curator Amy Glovinsky says "honors women and their significant contributions to humanity," is also viewable in person at 33PA's partner gallery 33 Contemporary in Lake Worth Beach, Florida.



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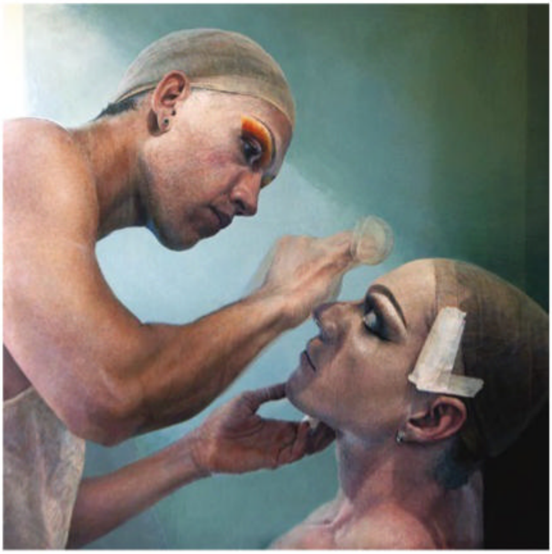
Collectors can expect to find an assortment of paintings in a variety of mediums, depicting exactly what the title suggests—the modern female. Each artist provides their own insight on this theme, with some diving deep into symbolism and others, exploring controversial topics.

Artist Angelika Weinekötter leans on symbolism in her oil piece, *Contemporary Eve*, from her *Dialogue of Species* series. "Each painting delves into a unique narrative, highlighting the intimate connections and transformative experiences shared across the species divide," the artist notes.

For *Contemporary Eve*, depicting a woman holding an iPhone with a snake and foliage wrapped around her head, she says, "Nature and technology merge in a way that allows us to experience the ancient story of temptation in a modern context. The snake, a symbol of the biblical temptation in the Garden of Eden, reappears—only this time, it's not an apple that captures the figure's attention, but a smartphone. This subtle parallel points to the temptation of our era: where the snake once symbolized knowledge and insight, it's now technology that promises us the world at our fingertips. But like the ancient temptation, there is a danger—the distancing from the real, natural world as we become increasingly entangled in the digital. This painting invites us to pause and reflect: have we traded the real world for an illusion?"

Elena Caravela is fascinated by human gestures, and constantly explores new avenues for technique, composition, application of paint and new materials in an effort to capture something of the human experience. "Behind every face is a complexity of intelligence and emotion and perhaps even an elusive spirit that I find mesmerizing," she shares. "I worship the majesty of the natural world and her creatures, and find perfection there that I'm unwilling to question."

In her show piece *Hell No*, the artist highlights the unfortunate and all too ubiquitous issue of sexual assault, and unwanted sexual advances that so many women endure. "In my lifetime, I have never met a single woman



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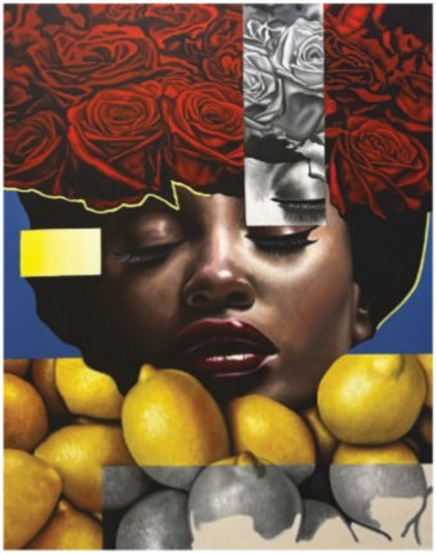

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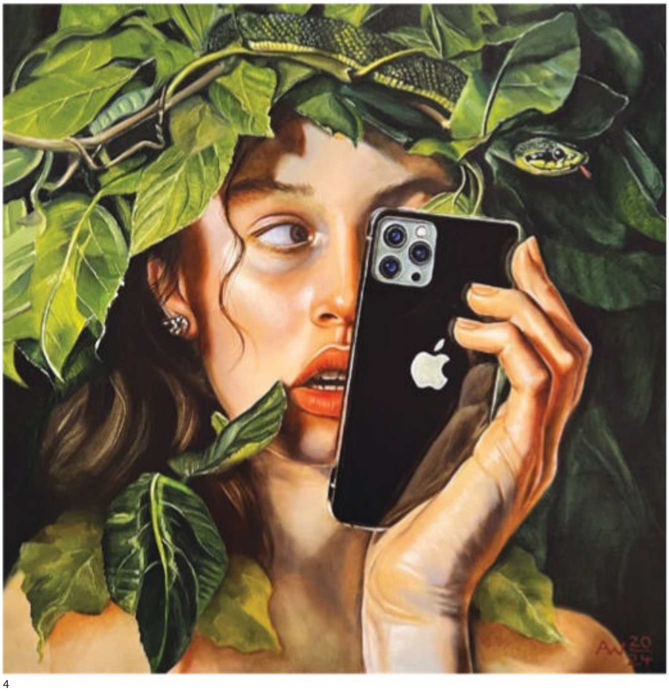

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who has not experienced fear and displeasure of protecting her autonomy and body from this," says Caravela. "In an age when humans have become more socially evolved and aware, there are *still* those who find themselves in situations powerless to deal with this ancient and all too common projection of animalistic power. I commend all those who possess the courage to stand up and say 'hell no.' I thank those who face public scrutiny when coming forward to share their stories and seek justice when threats and physical force have overcome their will..."

These powerful and evocative pieces, and so many more, are on view beginning March 1 online and at 33 contemporary's Lake Worth Beach, Florida, location. The show closes on April 30. ●

33 Contemporary 500 N. Dixie Highway
Lake Worth Beach, FL 33460 • (708) 837-4534
www.33contemporary.com • www.poetsandartists.com
www.artsy.net/show/33-contemporary-iwd-the-modern-female

1
Elena Caravela,
Hell No, oil, 36 x 24"

2
Ana Schmidt,
Emily & Vicky, acrylic on canvas, 50 x 50"

3
O'Neil Scott, *Inner Growth*, oil on canvas, 60 x 48"

4
Angelika Weinekötter,
Contemporary Eve, oil on portrait linen, 20 x 20"

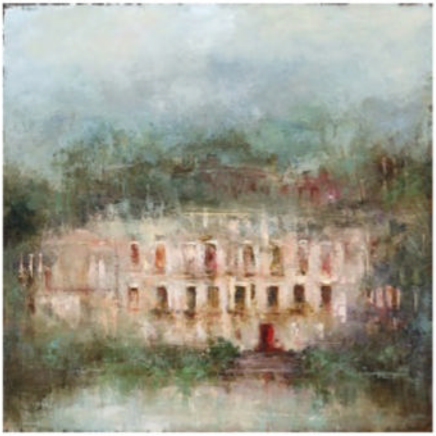
FRANCE JODOIN

A Place to Rest

The soft and ethereal landscapes of France Jodoin will be on view for collectors to explore during an upcoming solo show at Principle Gallery in Charleston, South Carolina. Working primarily in oil, Jodoin's artwork is intuitive and instinctive, a beautiful blend of dream and reality.

"When I paint, I constantly tell myself: break the line. I do this precisely to leave behind the details that would create a precise depiction of the subject I am painting," says the artist. "I want to leave the viewer free to interpret the image and ask themselves, where are the people going? What are they doing? Where are they? I often say that my paintings are like a script without dialogue. There are many clues to recognize a subject, but not enough to create a precise narrative."

Jodoin's landscapes and city scenes feel highly atmospheric—a sense of mellow quietude with palettes of muted grays, blues and greens. "I remember visiting the Tate Museum in London a long time ago. They had just renovated a room designated solely to William



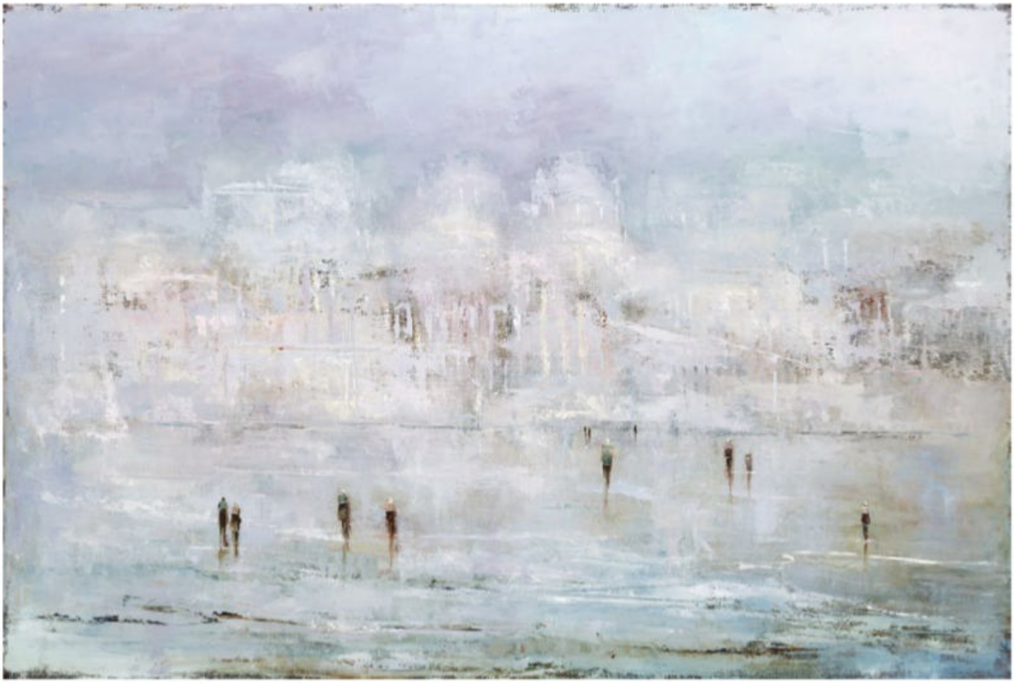
1

1
When the lamps are lit and demand some poetry, oil on linen, 48 x 48"

2
Under the fog of a summer dawn, oil on linen, 48 x 72"

3
Daylight investing form with lucid stillness, oil on linen, 48 x 72"

4
The sleepy rhythm of a hundred hours, oil on linen, 54 x 54"



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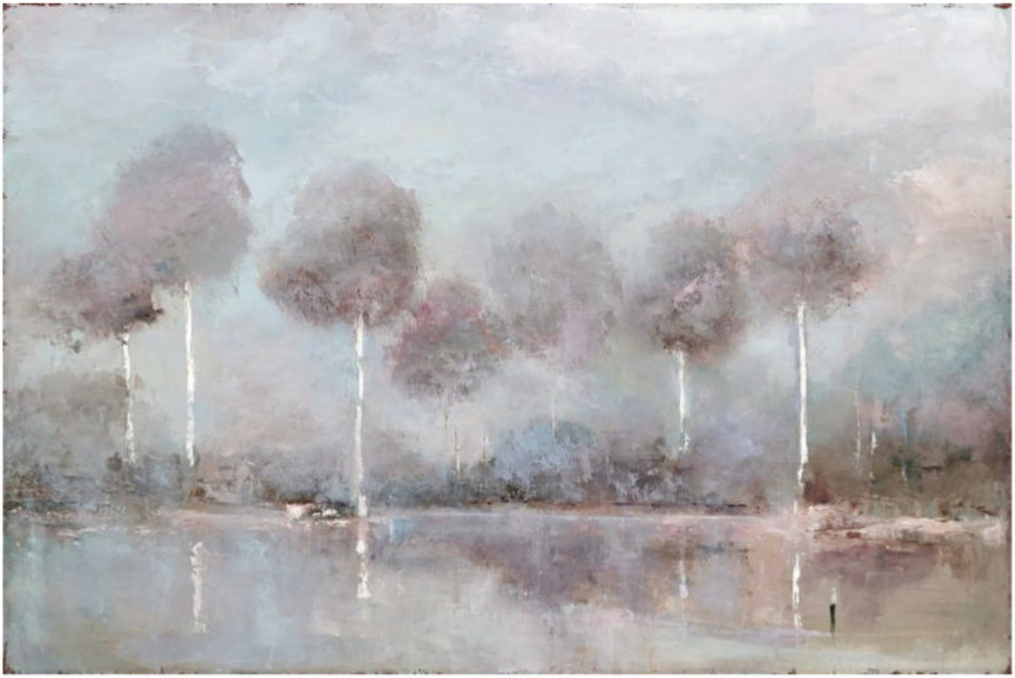

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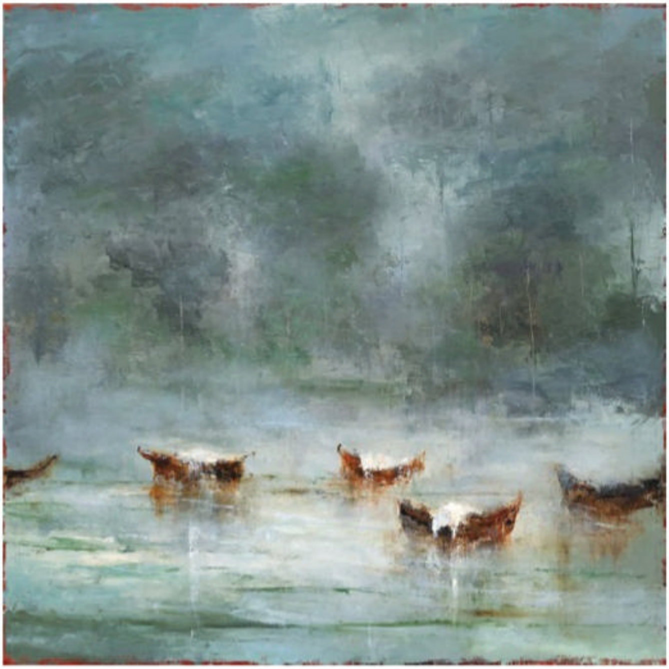

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Turner's paintings. When I walked into that room, I was literally transported to another world. I felt as if the painter wanted to take me somewhere where I could sit and rest, where I could take time to look at the clouds and feel the mist in the air. I stayed in the room for a long time, immersed in the scenes painted by the master. At the time, I was not yet painting, but the impression left by that visit stayed with me and still inspires me to this day," says Jodoin. "The colors I use are subdued, toned down, and I believe this helps to create atmospheric works where the viewer is invited to come in…to stop as I did in that room years ago and absorb by looking, interpreting, introspecting."

The exhibition will be held from March 7 to 31, with an opening reception at the gallery from 5 to 8 p.m.

"I try to create places where people can rest, like landscapes do," says Jodoin. "For me, a landscape is never aggressive. It is restful, meditative and contemplative. I want people who view my paintings to take the time to take the time." ●

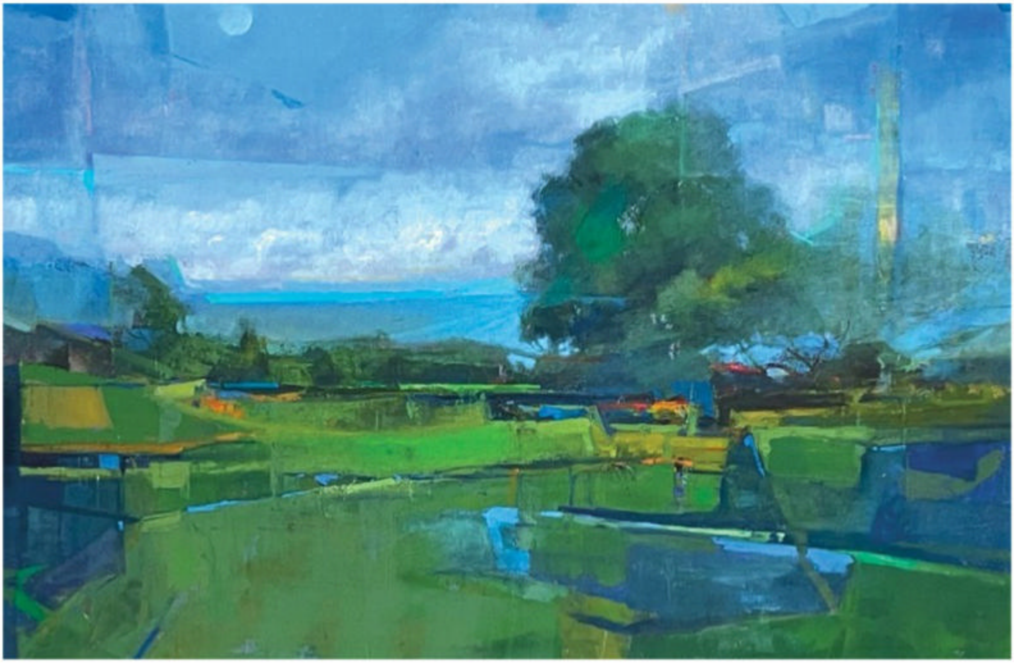
Principle Gallery 125 Meeting Street
Charleston, SC 29401 • (843) 727-4500
www.principlegallery.com

UPCOMING SHOW PREVIEW / ANDERSON FINE ART GALLERY

3/21-4/21 St. Simons Island, GA

CHRISTOPHER GROVES

Pure Color



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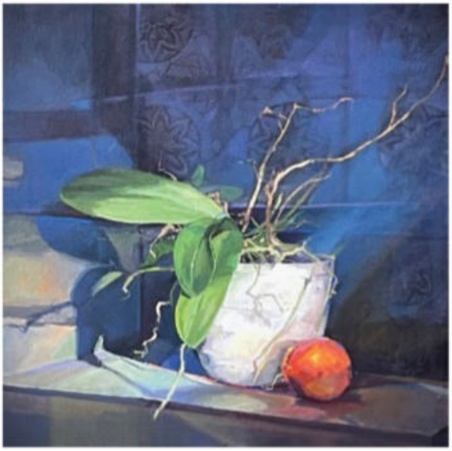
Coming from a more classical background, oil painter Christopher Groves is continuously riding along the boundary between realism and abstraction, creating painterly, geometric landscapes imbued with vibrant color. "I have found that both realism and abstraction hold their own visual power and that hierarchy can be manipulated in order to pull the viewer from one world into another," he says. "I start to understand things like, if representational elements are pushed stronger, the viewer seems to experience comfort, control and base location. If pushed more abstract, the viewer will tend to lean more into an emotional and self-reflecting experience. I love the 'style-conflict' problem and challenge of trying to solve how to get these worlds to exist within a singular canvas, organically and geometrically."

This spring, Groves will be presenting new works during the solo show *Pigment* at Anderson Fine Art Gallery in St. Simons Island, Georgia. Within this body of work, the artist focused primarily on color theory, mark-making and style variations. Collectors will find a wide range of subject matter in both still life and landscape, from hummingbirds and potted plants to meadows and marshlands. "I wanted the freedom of not having to paint what was in front of me, but more within 'theory' so I could test and refine the painting and process based off



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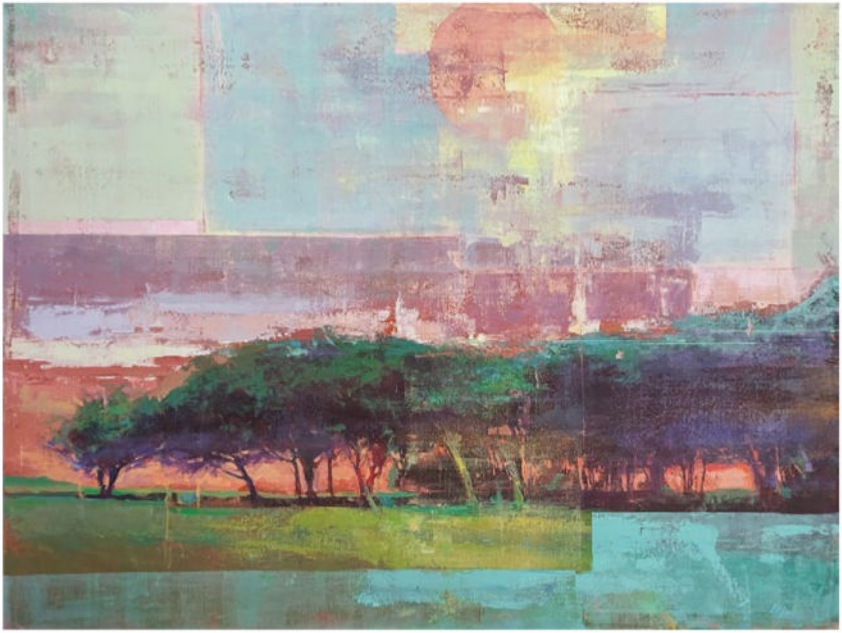


3

1
Lost Trees, oil, 30 x 48"

2
Peach Vase, oil, 20 x 20"

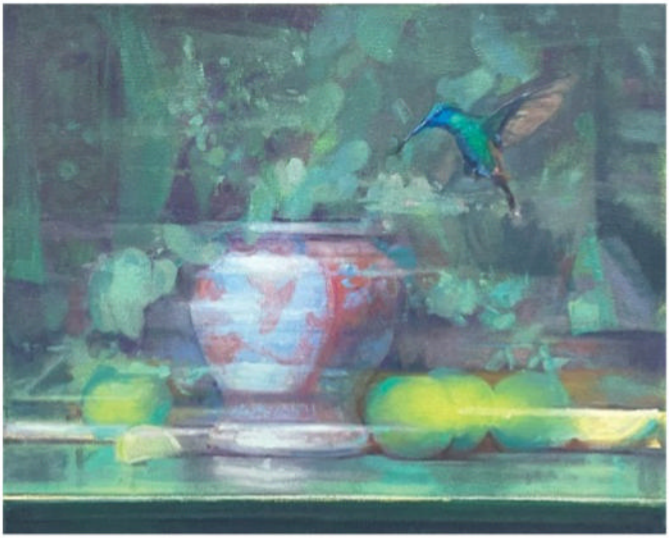
3
Patch Work, oil, 36 x 48"

4
Humming, oil, 16 x 20"

my knowledge and experience, as well as educating myself deeper into each topic as I went along," says Groves. "Exploring, combining and experimenting..."

He continues, "Beyond color theory, investigating the main ingredients of 'pigment' in painting became a beautiful and challenging struggle. The pleasure of trying to understand its capability, diversity and power through the bending and combing with a variety of mediums is why I wanted to title the show *Pigment*."

This latest body of work combines traditional linseed oil, cold-wax and oil pastels, as well as direct, raw powdered pigment. "While the colors of these pigments remain consistent, the visual representation of the color-mark varies due to the medium and where it exists within the layered painting process," Groves eplxains. "With pigment, I also very much wanted to explore the concept of 'optical mixing,' the technique used by the impressionist painters. While they created the illusion of color blending by placing small brushstrokes of pure colors next to each other, in this group of paintings I am exploring more colors layered on top of each other and allowing each layer to peek [out]."



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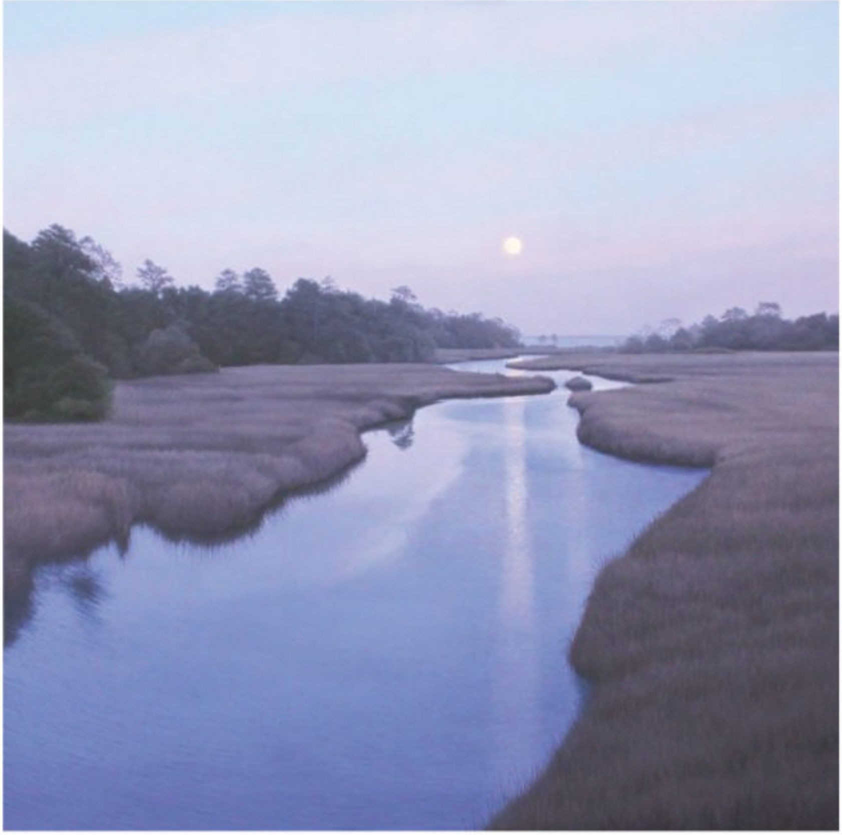
Pigment will open with a reception on March 21 from 5 to 7 p.m. and hangs through April 21. ●

Anderson Fine Art Gallery 3309 Frederica Road • St. Simons Island, GA 31522 • (912) 634-8414
www.andersonfineartgallery.com

BRETT SCHEIFFLEE & TED WALSH

A Welcome Solitude



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1
Brett Scheifflee, *Dusk in the Lowcountry*, oil on canvas, 36 x 36"

2
Ted Walsh, *Dream Boat*, oil on canvas, 23 x 31"

3
Brett Scheifflee, *Morning Formations*, oil on canvas, 30 x 24"

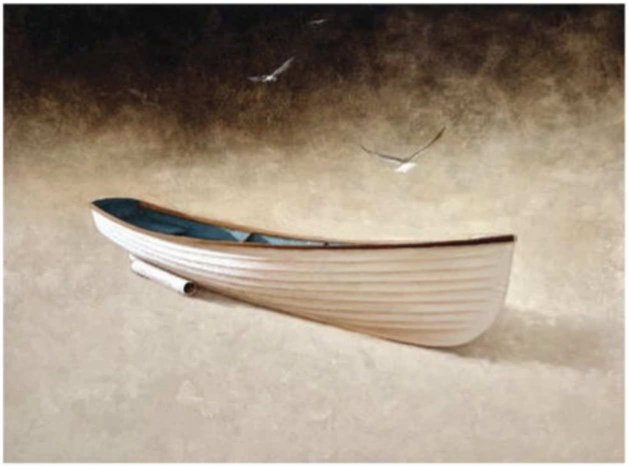
4
Ted Walsh, *Den*, oil on panel, 10 x 23"

In a joint show titled *Into the Quiet*, Robert Lange Studios presents the complementary visions of landscape painters Ted Walsh and Brett Scheifflee. Whereas Scheifflee's serene vistas of the natural world, many inspired by the South Carolina Low Country, soothe with their soft beauty; Walsh evokes a sense of quietude and calm through stark yet moving depictions of solitary structures and abandoned objects. Although the aesthetic of each artist is distinctly different, both of their work has a hushed quality to it, with Walsh's scenes exuding a bit more of the forlorn.

"Ted's work and my own have grown out of the same soil it seems, just the fruit is different," Scheifflee says. "To me, his work is always trying to find your way back home and mine is often about stepping out."

To capture the essence of a scene, Scheifflee focuses on the fundamental elements of temperature, key details, color and composition, which have to come together to create the right tension, mood, balance or sense of intimacy.

"When working in a very representational way painting landscapes, you have to know which details matter more as everything in the scene is as complex as nature is," says Scheifflee. "Generally, those details are the ones that support the subject or narrative, and removing some of the chaotic elements that don't, is called for. All in all, it's not possible to faithfully copy nature, you have to interpret and in doing so, we each gain our signature style for painting."



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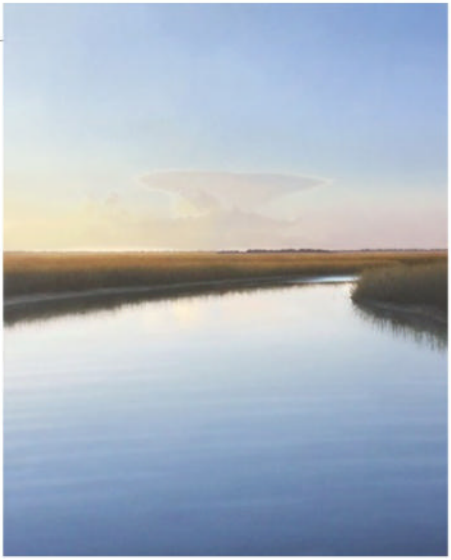

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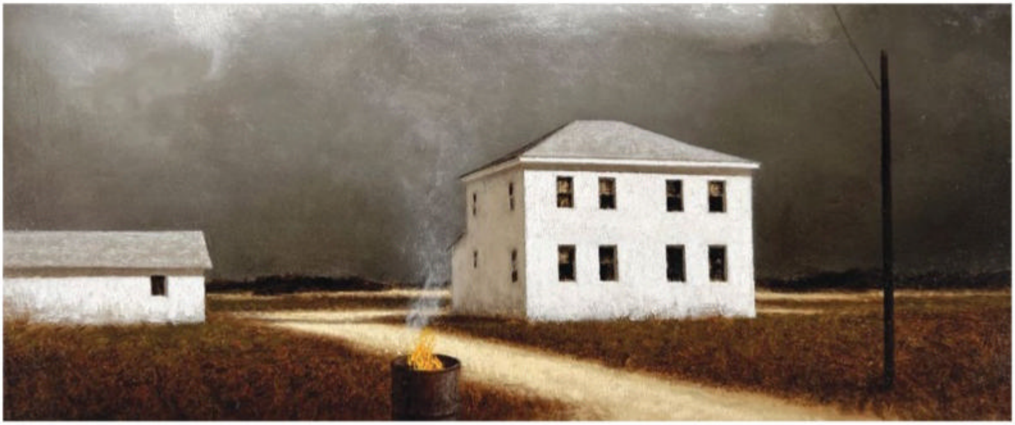

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Scheifflee's choice of subject matter is based largely on memory, nostalgia, interest and ultimately what makes for a good painting. “If a scene is important to you and makes you feel something, more often than not, those feelings will be transferred to the viewer,” he says. “I hope viewers of my landscapes are able to access a place in their own memory through the scene. The familiar ground illuminates something they remember and then they are able to understand the piece fully—or complete it even, through their experience.”

Distilling a scene down to its essence—or core vitality—is also the driving force behind Walsh’s creative process, although this doesn’t mean representing a specific location necessarily. “A lot in each of these landscapes is out of my head from my imagination,” says Walsh. “I try to find ways to show a state of mind, a vibe of memory or a spark of fascination.”

Sometimes a scene will catch Walsh’s eye that he knows will make a good painting. Other times, the idea comes first, and he has to seek out the components to bring it to life.

“There are a lot of ways I choose a scene to paint, but, however I go about it, I’m usually leaning on intuition,” says Walsh. “I have a strong sensitivity for pictures that set a scene—home/place, history, architecture, big skies and the feel of an environment. I like buildings, birds, thoughtful figures and meditative moods.

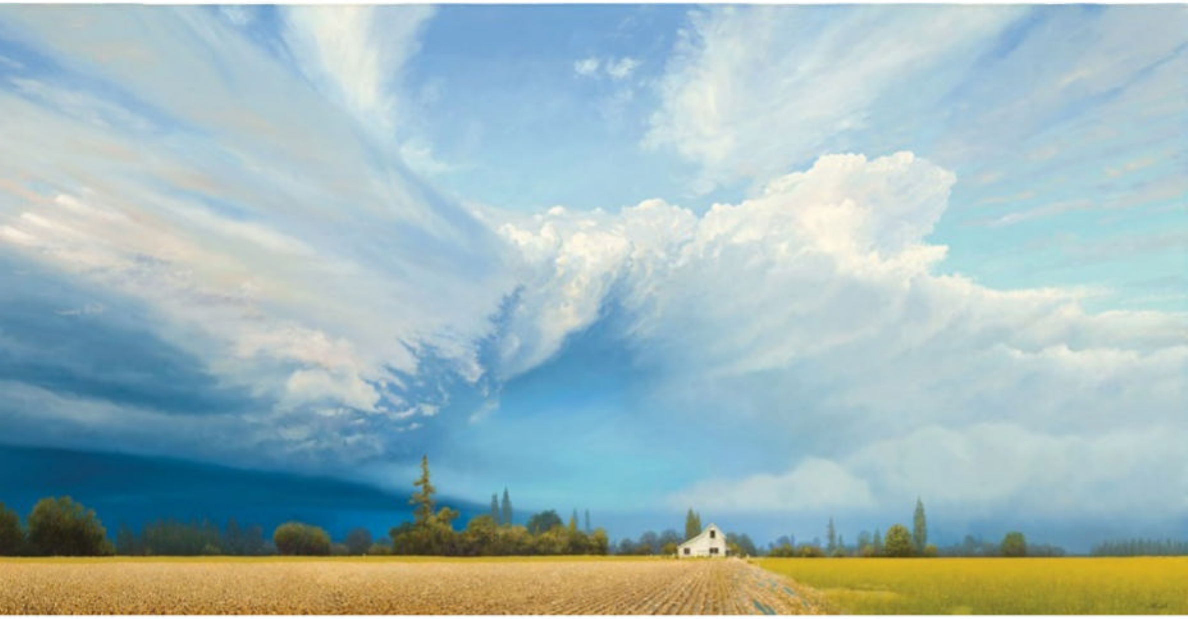
“I like to think I’m a thoughtful guy, and I enjoy little daydreamy moments of quiet. Those moments when you can focus, listen to the quiet and find a bit of the macrocosm in the microcosm.”

Into the Quiet opens with a reception on March 7 from 5 to 8 p.m. and hangs through March 28. ●

Robert Lange Studios 2 Queen Street,
Charleston, SC 29401 • (843) 805-8052
www.robertlangestudios.com

Stormy & Serene

Landscapes by Andy Eccleshall celebrate the diverse beauty of the Pacific Northwest.

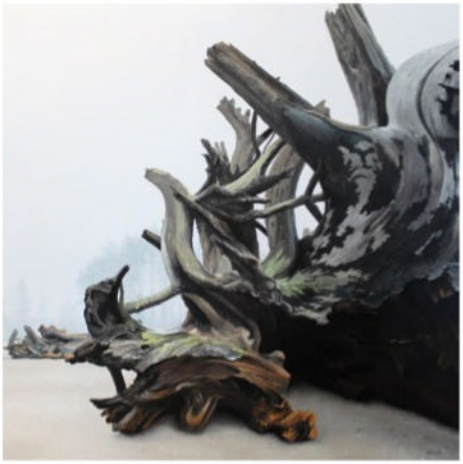


1

During a ferry ride from the mainland of Washington to the San Juan Islands, the whole world turned lavender—the glassy sea, the dusky sky, and even the air itself, it seemed. In celebration of the enchanting beauty of the region and the 20th anniversary of the San Juan Islands Museum of Art, SJIMA presents a special exhibition of works by landscapist Andy Eccleshall. *Upper Left: Landscapes of the Pacific Northwest* will feature 26 oil paintings by the artist from March 7 through June 2.

Eccleshall and his family live just north of Seattle in the artsy town of Edmonds, Washington, where the environment echoes that of his native England. “The weather is pretty similar,” he says. “There is lots of moisture and a cool light, which tends to subdue the colors of the landscape. [Right now] I’m sitting in my parent’s house in England, watching the mist roll in over the fields. These subtle atmospheres are what I grew up in, and I’ve found the same atmosphere in the Pacific Northwest. I love the moods and tonalism of both places.”

Whether he seeks it out or it takes him by surprise, there is no shortage of atmospheric inspiration available to Eccleshall. Sometimes he spends a few days in the rural Skagit Valley with his plein air easel looking for scenes that catch his eye. “It’s usually something about



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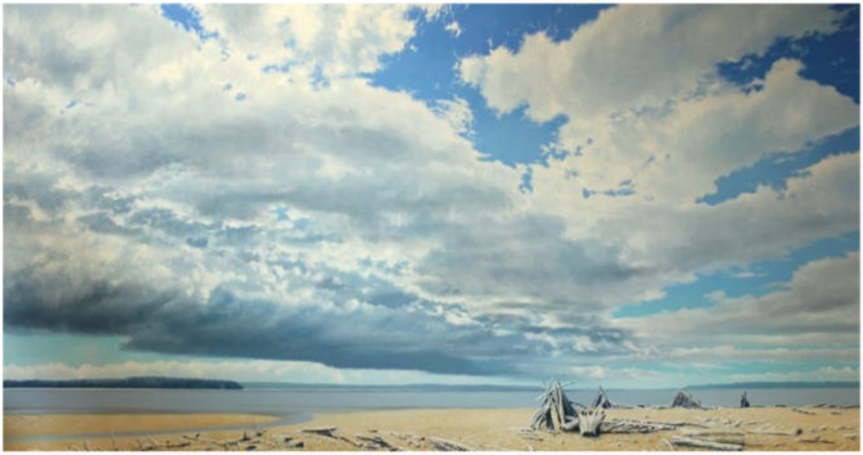


3

1
Into the Light, oil on canvas, 48 x 96"

2
Ghosts of the Pacific, oil on canvas 36 x 36"

3
Double Bluff Beach, oil on canvas, 54 x 108"

4
Ferndale Blues, oil on canvas 40 x 60"

the light. Something unusual. A contrast, an angle, or a quiet subtlety," he says. "On any day there are any number of possibilities. Fog and drizzle, especially in the early hours, can create some magical effects. Then again, the brilliance of a thunderhead contrasted with the darkness beneath it and the brilliance of a landscape yet to be plunged into darkness, like in the painting, *Into the Light,* is a completely mesmerizing thing to watch."

Eccleshall always works large, and *Into the Light* is no exception at 4 feet by 8 feet, emphasizing the vastness of the sky and expansiveness of the land. "I find that it's much easier to place myself into the landscape if it's a large canvas, and easier for the viewer to do the same," he explains. "Your eyes move around the scene much as they would if you were actually standing in front of the landscape itself. It's like a window in the wall—you can truly put yourself into it."

At 4½ feet by 9 feet, the seascape *Double Bluff Beach* is the largest painting in the show.

"This enormous canvas is all about the sky," says Eccleshall. "When the viewer looks at this I want them to truly feel the day—the brightness, the breeze, the smell of the water and the sand. It is a purposely quiet painting trying to capture the scale and calmness of the place. The only moving object is the dog, and she makes the painting. The lines converge and bring the viewer to her as she hightails it (literally) towards the edge of the painting."

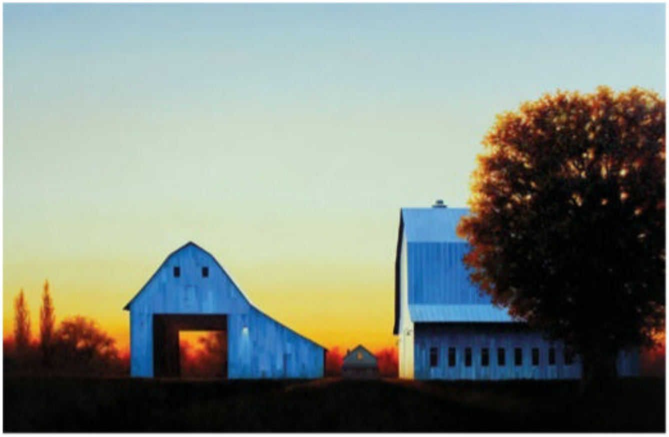
Other works to keep an eye out for include *Ferndale Blues,* a picture of crisp, back-lit farm buildings against the hazy glow of the setting sun. *Ghosts of the Pacific* does justice to a towering, gnarled hunk of driftwood seen on Rialto Beach, one of Eccleshall's favorite spots along the Washington coast.

Remembering one poignant winter visit, he says, "The first [day it] rained so hard, nothing could keep it out. The second day the sun came through the clouds and mist and bathed the place in a warm, filtered light. As we walked along the beach looking at the stacks of driftwood piled at the top of the beach, we came to an open spot, perfectly illuminated, like a cathedral."

The majority of paintings in *Upper Left* are available for purchase. Visit www.andyeccleshall.com for details. ●

UPPER LEFT: LANDSCAPES OF THE PACIFIC NORTHWEST

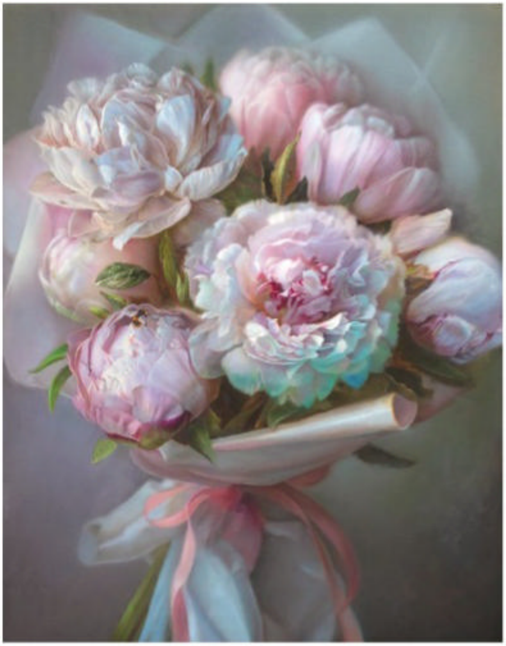
March 7-June 2, 2025
San Juan Islands Museum of Art
540 Spring Street, Friday Harbor, WA 98250
(360) 370-5050. www.sjima.org



4

Cultural Crossroads

A new art and design fair brings the best to the Southwest.



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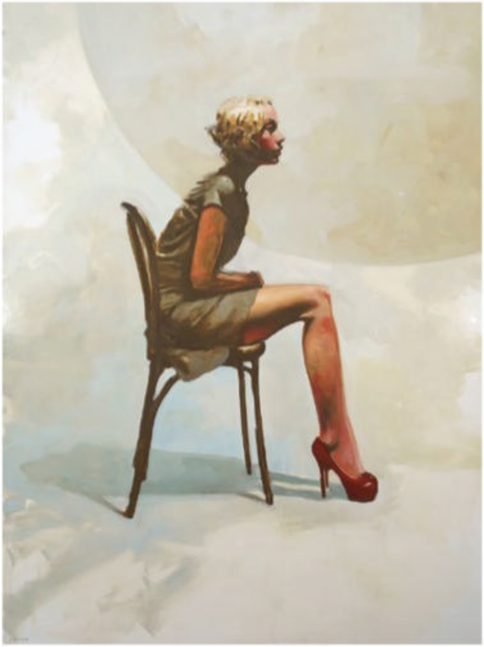


2

There's a lot of buzz around *Scottsdale Ferrari Art Week*, a brand-new art and design fair that has attracted more than 100 leading galleries, curators and dealers from around the world to participate in its inaugural year. Staged in one of the top art destinations in the Southwest—in Scottsdale, Arizona, at the sprawling WestWorld event center—the show will feature a combination of contemporary, historic and Indigenous art and design. Cultural performances, fashion shows, installations, and insightful special programming add depth and context to the event, making it a truly immersive experience.

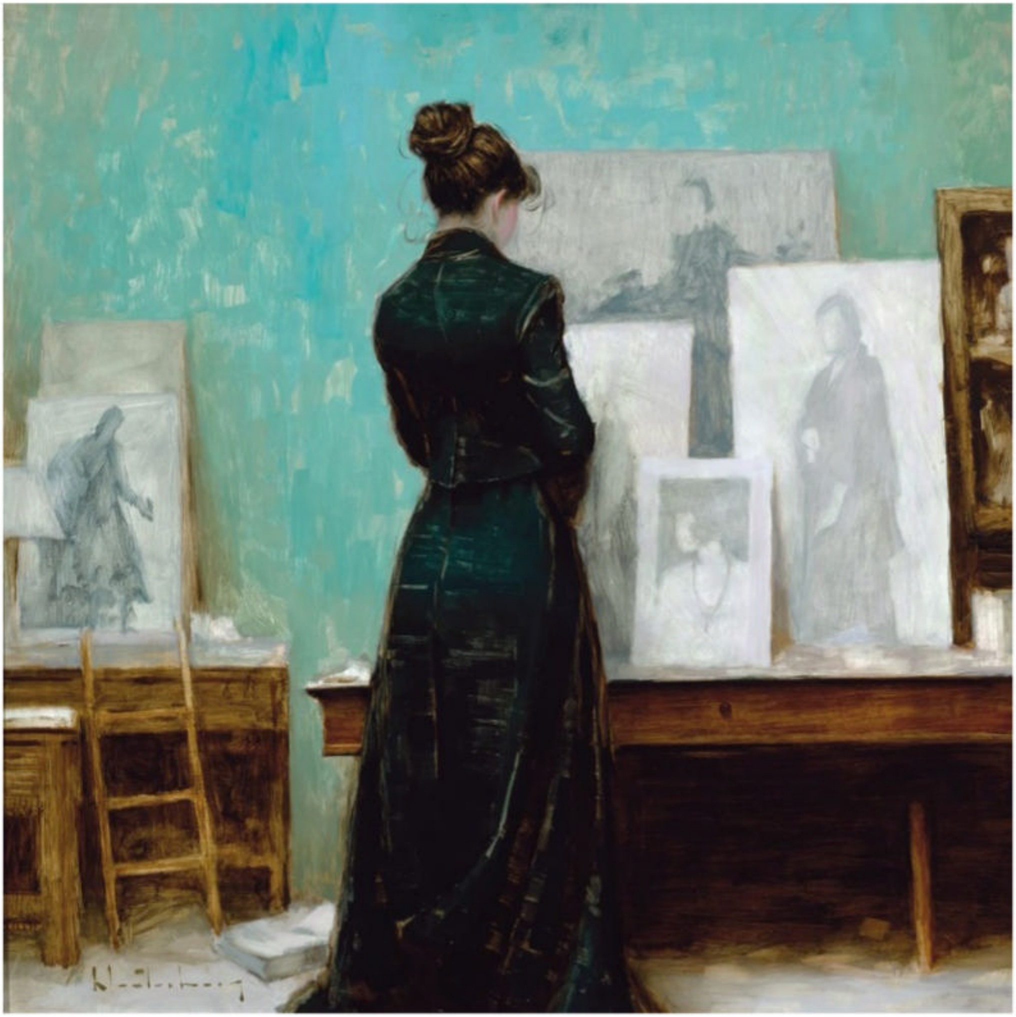
Scottsdale Ferrari Art Week is the brainchild of Trey Brennen, owner of the Scottsdale gallery T.H. Brennen Fine Art. "A couple of years ago I was returning from the *Hamptons Fine Art Fair*, and I was convinced that my city and state could not only benefit from a large fair but would thrive and support the fair in a way that elevates the state (and Southwest) both culturally and economically...As an art dealer here, I felt there was a cultural thirst for a fair of this size. Our state, and city, have benefitted from people all over the country moving here for its mild climate and favorable business conditions. Business has never been better and the amount of talented people coming into Arizona has been incredible. We are the fifth-largest metroplex in the country, and Scottsdale is one of the fastest-growing cities for millionaires in the world. Couple these important factors with Arizona's art community, such an exercise makes you think why hasn't this been done before?"

Some of the biggest gallery names in contemporary realism will be exhibiting at *Scottsdale Ferrari Art Week*, including New York's Arcadia Contemporary. Arcadia will be showcasing works by figurative artists Alex Venezia, Aaron Westerberg, Ivan Franco Fraga, Arinze Stanley and floral artist Daniel Bilodeau, to name a few.

1
Daniel Bilodeau, *The Bouquet and the Bumblebee*, oil and mixed media on paper, 48 x 36". Courtesy Arcadia Contemporary, New York, NY.

2
Michael Carson, *Full Circle*, oil on panel, 48 x 36". Courtesy Bonner David Galleries, Scottsdale, AZ, and New York, NY.

3
Aaron Westerberg, *In the Artist's Studio*, oil on canvas, 36 x 36". Courtesy Arcadia Contemporary, New York, NY.



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Blue Rain Gallery, with locations in Durango, Colorado, and Santa Fe, New Mexico, will be presenting a wide range of contemporary, Indigenous and Western artworks by painters like Brad Overton, Dennis Ziemienski, GL Richardson, and glass artist Preston Singletary (Tlingit).

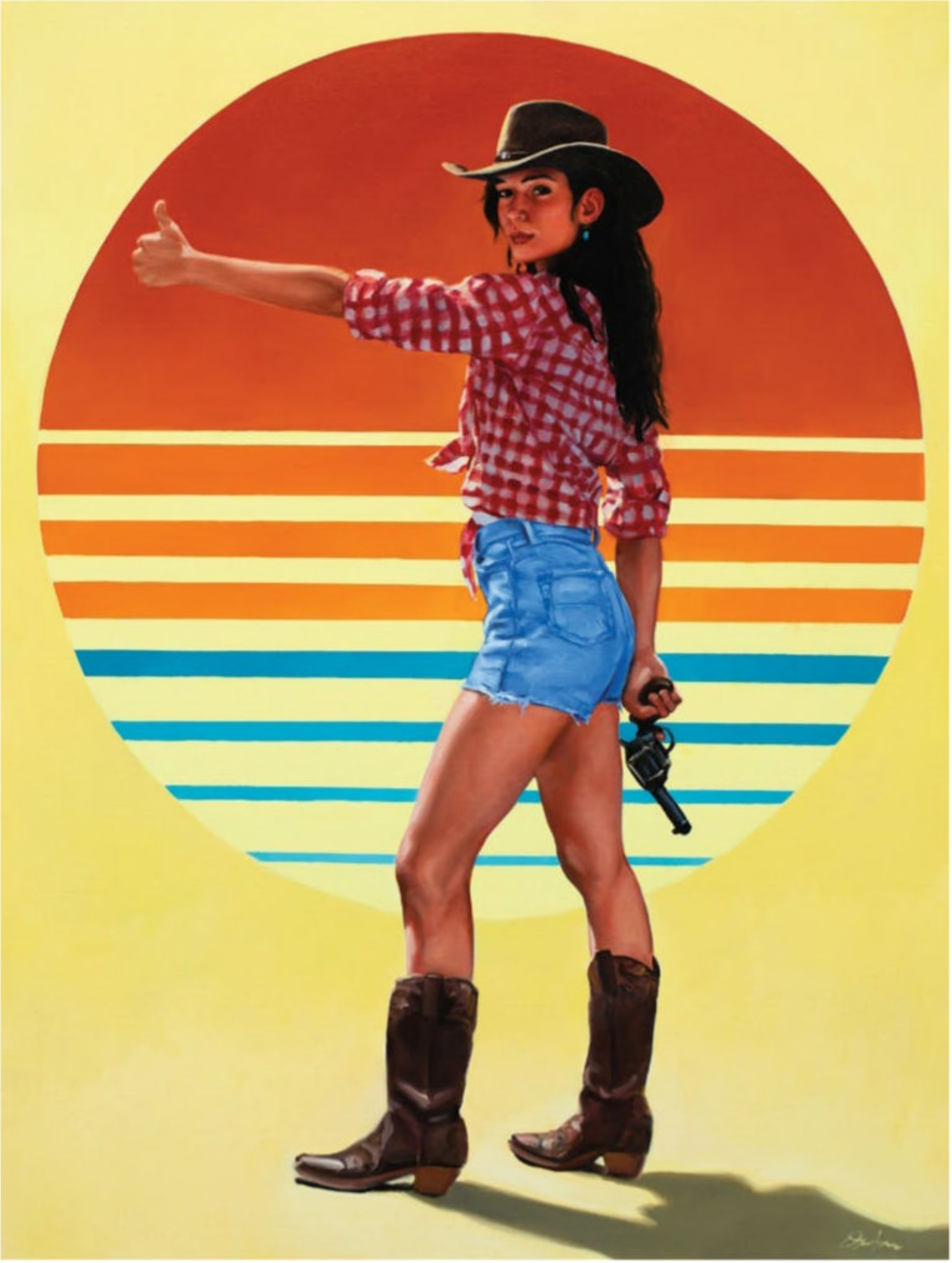
"Blue Rain Gallery is thrilled to be participating in *Scottsdale Ferrari Art Week*, an exclusive event that brings together the worlds of luxury and fine art," the gallery shares. "This prestigious occasion offers a unique opportunity to showcase the gallery's exceptional roster of artists to an audience that appreciates craftsmanship, beauty and innovation."

Bonner David Galleries, with showrooms in Scottsdale and New York, will be bringing a selection of works by its top-tier artists, among them Michael Carson and John Scheiffer. George Billis Gallery, Artemizia Foundation, Bentley Gallery, Gino Miles Sculpture, William Havu Gallery and de Sarthe Gallery are also among this year's exhibitors.

Another highlight of the event is a special exhibition curated by Tony Abeyta, a Diné artist and member of the fair advisory committee. *Desert Modernism* will explore the intertwined trajectory of Phoenix artists of Native, Anglo and Hispanic descent between roughly 1930 and 1980.

Cultural programming throughout the fair includes discussions with museum curators and directors, authors, artists, gallerists and other art professionals. Topics will vary from art collecting tips, Latinx art, galleries' role in fostering a thriving art market, the intersection of artificial intelligence and fine art, contemporary Indigenous art, the legacy of art dealer Elaine Horwitch, and more.

More than a year ago, Brennen and an all-star team of partners and staff set



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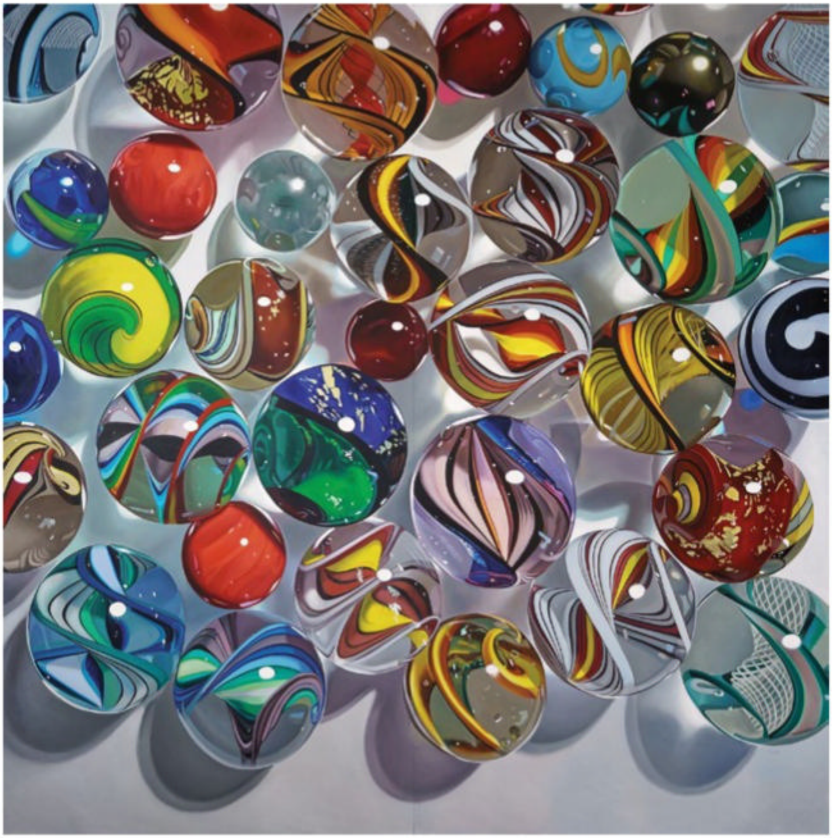

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4
Brad Overton, *Heart of Gold*, oil on canvas, 48 x 36". Courtesy Blue Rain Galleries, Durango, CO, and Santa Fe, NM.

5
John Scheiffer, *Glass Giants*, oil on panel, 96 x 96". Courtesy Bonner David Galleries, Scottsdale, AZ, and New York, NY.

6
Dennis Ziemienski, *Air Line Diner*, oil on canvas, 30 x 30". Courtesy Blue Rain Galleries, Durango, CO, and Santa Fe, NM.

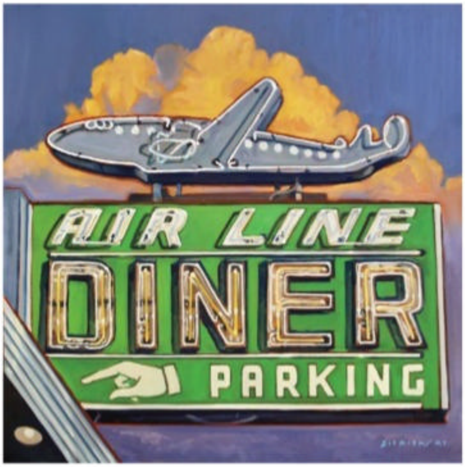
about creating what they believed would be the largest cultural event in Phoenix. "Fast forward a year, and now we describe the event as being the largest cultural event in Southwest," says Brennen. "The artwork to be experienced will be very diverse, from contemporary indigenous, traditional, historical, to the more provocative and contemporary. If you step back and consider the amount of effort it would take (and money) to travel the world to see all of the artwork within WestWorld's North Hall at *Scottsdale Ferrari Art Week*, it is a staggering thought."

Scottsdale Ferrari Art Week kicks off with an exclusive VIP preview event on Thursday, March 20, from noon to 5 p.m., followed by a gala benefitting Arizona State University Art Museum from 5 to 8 p.m., featuring an Indigenous fashion show, opera performance, Champagne and appetizers.

The fair continues through March 23 with engaging programming and entertainment daily. For details and to purchase tickets, visit www.scottsdaleartweek.com. ●

SCOTTSDALE FERRARI ART WEEK

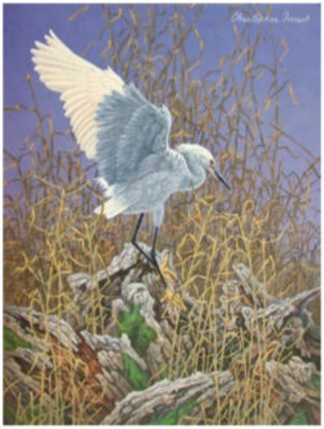
March 20-23, 2025
WestWorld of Scottsdale
16601 N. Pima Road, Scottsdale, AZ 85260
www.scottsdaleartweek.com



6

Keeping it Real

The American Artists Professional League presents the 3rd annual Realism on the Hudson.



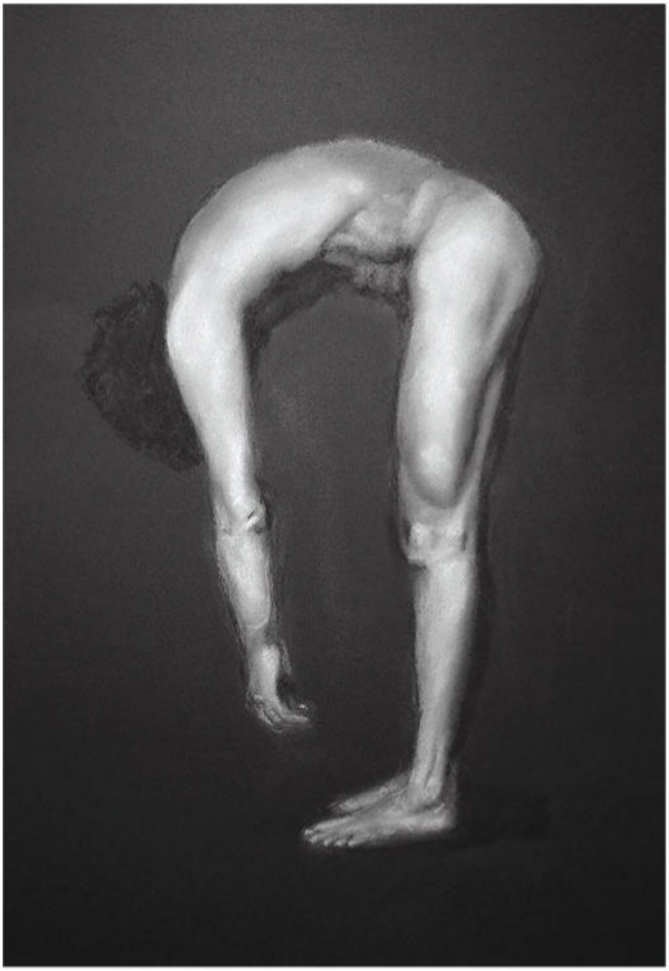
1

Returning to the historic Howland Cultural Center in New York's scenic Hudson Valley, is American Artists Professional League's 3rd annual *Realism on the Hudson* exhibition. The small works show will feature roughly 100 representational paintings by top tier AAPL member artists from around the country.

"One of the show's unique features is that collectors can take home their purchases immediately, a good option for tourists and visitors passing through," says AAPL president Aki Kano. "The exhibition has become a highlight and a main fine art event...in Beacon, New York, a vibrant and dynamic small city that attracts art lovers. Visitors to the show have been impressed by the exceptional quality and beauty of the works on display, and each year numerous artists have successfully sold their work to happy collectors."

Collectors can find pieces across a wide range of subject matter and mediums, among them Deborah Gersony's oil painting *Winter Walk*, which captures the quiet stillness after a Vermont snowfall. "I wanted to convey the feeling of heavy snow weighing down branches and softening the landscape," Gersony explains. "The scene appealed to me because of the contrast between the cool blues and lavenders in the snow, and the yellow ochre glow at the end of the path."

A monochromatic pastel, *Adam*, by Joel Sobelson will also be among the show's offerings. "I strive to create art that is original and unexpected in content while using a pastel technique that I've been developing over the years," says Sobelson.



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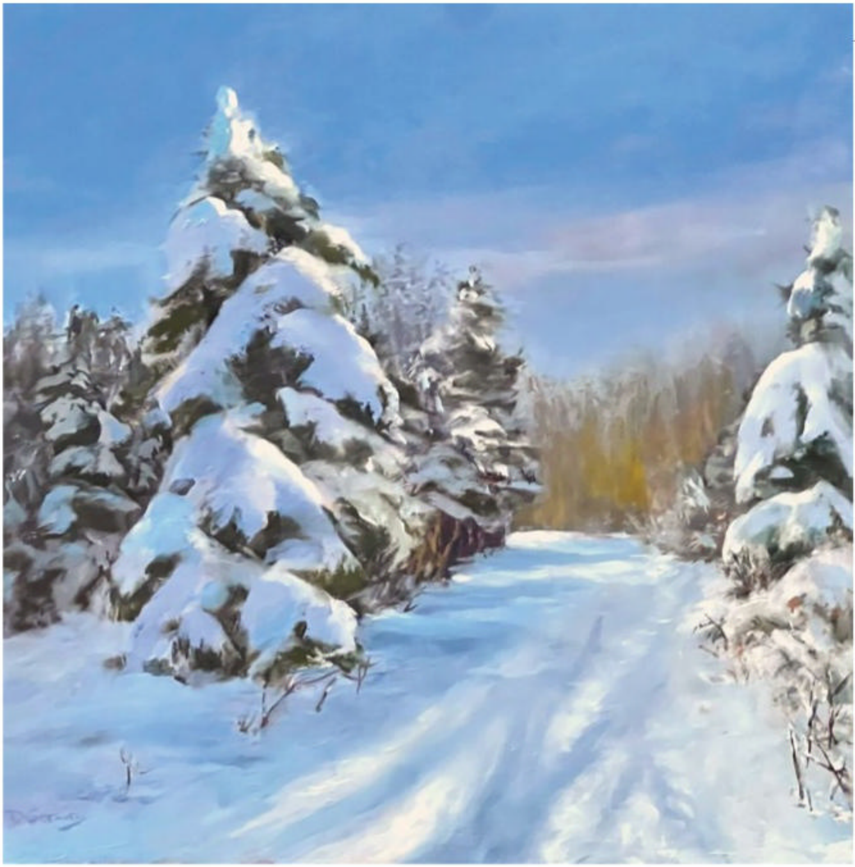


3

1
Christoper Forrest, *Snowy Landing*, oil on RayMar Arches oil paper panel, 16 x 12"

2
Joel Sobelson, *Adam*, pastel, 16 x 10"

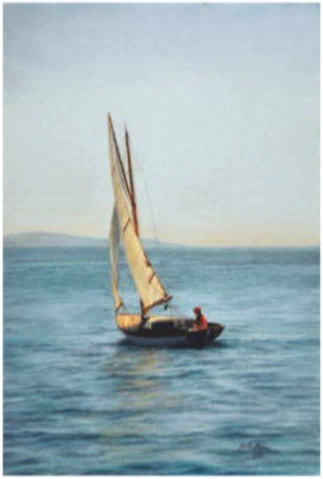
3
Deborah Gersony, *Winter Walk*, oil, 12 x 12"

4
Jodie Kain, *…and the boat made three*, pastel, 18 x 12"

“For me, good art is about how you draw (technique) but really interesting art is what you draw (content). Original content is so important for me. That’s why I chose to draw a figure in this pose...totally unique, curious, yet eye catching.”

Jodie Kain offers her piece *...and the boat made three*, a scene inspired by the waters of Maine. “We encountered this pair of sailors heading back to port after a perfect day with an even wind,” shares Kain. “The lowering sun was reflected in the sails, and the calm created by the three actors (captain, reclining first mate and the gliding sloop) was a moment I had to capture in pastel.”

Christopher Forrest lives on a coastal island sandwiched between the ocean and a marshy bay, a beloved respite for birds on their migratory journeys. Forrest says, “With *Snowy Landing*, I tried to capture this environment with some of my favorite things to paint (a snowy egret) landing on weathered, mossy wood among marsh grasses.”



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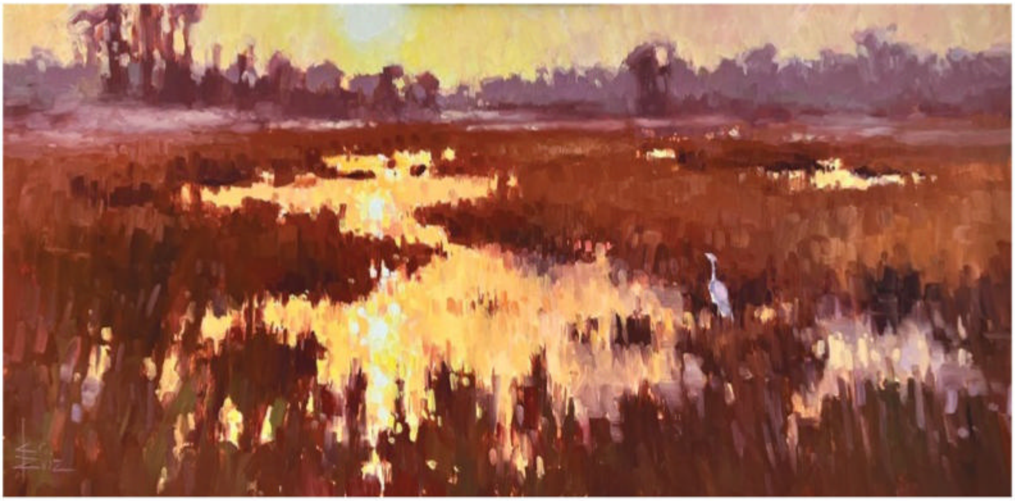
Realism on the Hudson opens with a reception on March 1 from 1 to 3 p.m., an opportunity to meet the artists, mingle with fellow art lovers and be the first to take home an original work of art from the show. On March 22, AAPL Signature Member Brian McClear will lead a still life painting demonstration. The show runs through April 13. For those unable to attend in person, works in the exhibition can also be viewed and purchased online at www.aaplinc.org. ●

REALISM ON THE HUDSON

March 1-April 13, 2025
Howland Cultural Center
477 Main Street, Beacon, NY 12508
www.aaplinc.org



1

Fleeting Moments

The Lighthouse ArtCenter hosts its 12th edition of the Annual Plein Air Festival in Florida.

Returning for another year, the *Annual Plein Air Festival,* hosted by Tequesta, Florida's Lighthouse ArtCenter, brings together talented plein air artists to paint for prizes and awards. The public is invited to join in on the fun, and experience the beauty of outdoor painting alongside the artists. The festival also includes free artist demonstrations, workshops and the opportunity to purchase the freshly painted pieces. Serin Leas, programs and education director for the Lighthouse ArtCenter, shares, "Collectors can look forward to a diverse range of mediums, including oils, acrylics, pastels, watercolors and possibly some gouache. Since the essence of plein air painting lies in creating art outdoors, the majority of these works will beautifully capture landscapes and urban settings. By including artists from around the world, we gain fresh perspectives on the places we encounter every day, revealing their beauty in new and unexpected ways."

2

This will be Kari Ganoung Ruiz's sixth year participating in the festival. The artist was awarded the grand prize for the 2024 event for her oil landscape *Golden Morning,* which highlights the artist's desire to capture transitional moments and spaces, and fleeting light conditions.

"Going into a plein air painting event, I compile a list of subjects to find and specific locations to visit," Ruiz explains of her process. "After some research, Pine Glades Natural Area in Jupiter seemed like a great painting spot for two subjects on that list: sunrise and wetlands. I arrived just before dawn and started walking the trails to find a good location, breaking through dewy spider webs stretching across the

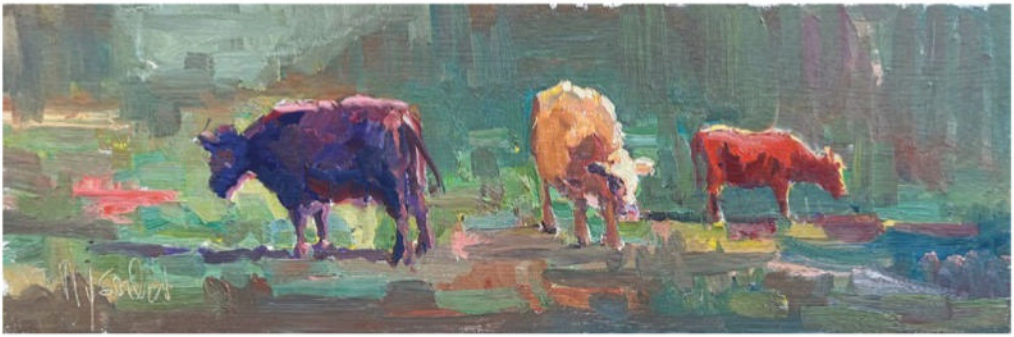
3

1
Kari Ganoung Ruiz, *Golden Morning*, oil on panel, 12 x 24"

2
Neal Hughes painting at the 2024 *Annual Plein Air Festival*.

3
Artists competing in the Battle of the Brushes.

4
Stephen Wysocki, *Cows of Jupiter Creamery*, oil, 6 x 18"



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path in front of me. The atmosphere was perfect—fog in the distance catching the first sun rays. A good way down the trail, there was a pavilion area that overlooked the expansive wetland complex. Just what I was hoping to find! I quickly went for my gear and got to work."

Festivities kick off on March 2 with the Paint Out Competition, "where professional and amateur artists alike will gather at the iconic Jupiter Inlet Lighthouse to create masterpieces in a fast-paced, two-hour timed event," says Leas. "Over $2,000 in prizes will be awarded, and the completed works will be available for purchase immediately following the competition."

From March 3 to 7, artists paint local scenes, and scheduled artist demonstrations will take place at Sewall's Point Park, Riverbend Park, Dubois Park and Juno Beach Pier. On March 5 from 4:30 to 6:30, is the Artist Meet and Greet and *Small Works Sale*, where visitors can meet the artists and purchase paintings no larger than 8 by 8 inches. The Collector's Party & Sale is held on March 7 at the center, from 5 to 8 p.m., where attendees can purchase newly painted pieces, mingle with artists and enjoy refreshments.

The festival concludes with the Battle of the Brushes on March 8 from 9 a.m. to 2 p.m. "This lively finale is the last day to purchase festival paintings and features a live painting competition where top artists go head-to-head in a timed, relay-style painting event," explains Leas.

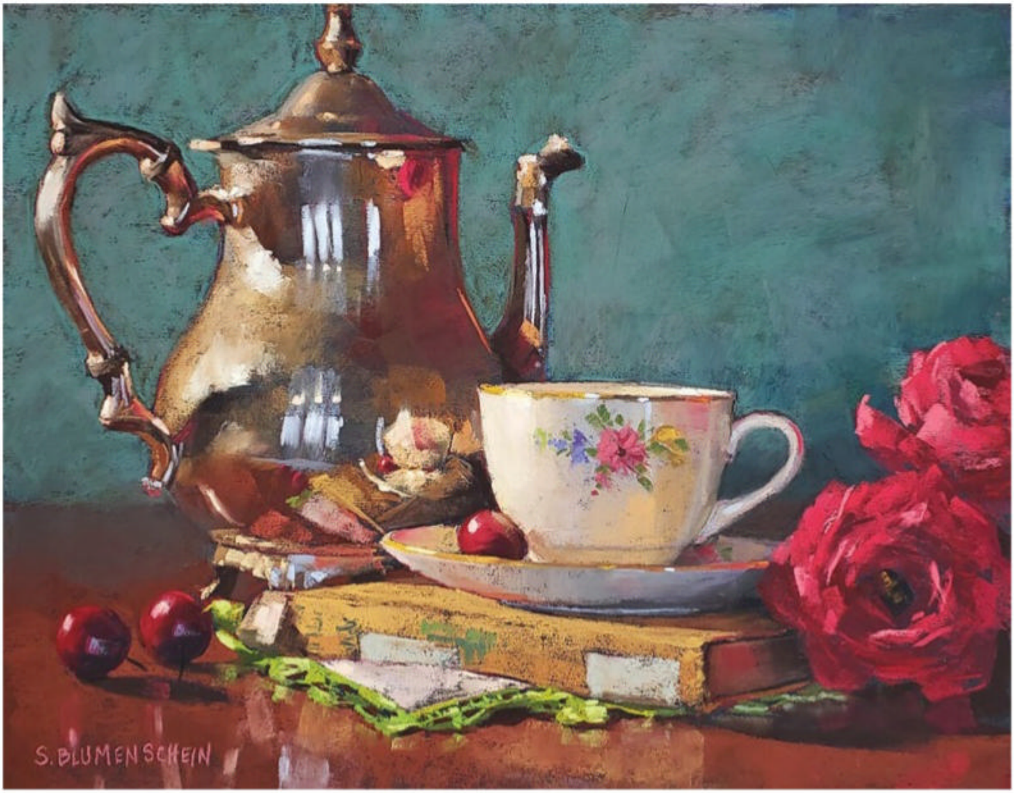
For additional information and a full schedule of evernts visit www.lighthouse-arts.org. ●

12TH ANNUAL PLEIN AIR FESTIVAL

March 2-8, 2025
Lighthouse ArtCenter
373 Tequesta Drive, Tequesta, FL 33469
www.lighthousearts.org/pleinair-2025/

Enchanting Pastels

The Pastel Society of New Mexico presents its 2025 Enchanted Colors exhibition.



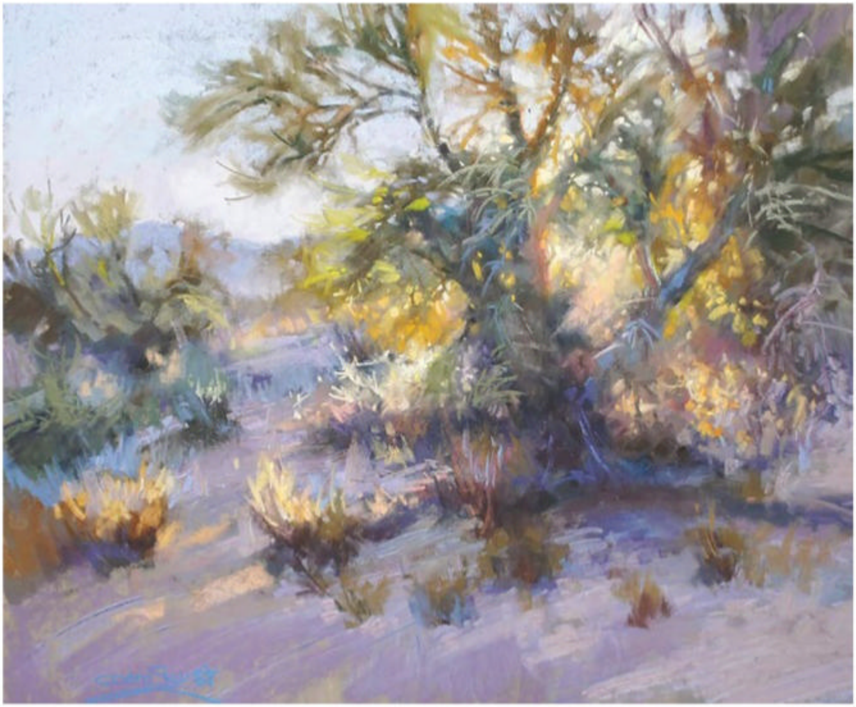
1

More than five dozen works of pastel art from some of the top pastelists in the country will be on view during the Pastel Society of New Mexico's fifth annual *Enchanted Colors* exhibition at the Millicent Rogers Museum outside of Taos in El Prado, New Mexico. While the exhibition features artists from across the country, the majority of artists included in the show hail from the Land of Enchantment and other parts of the Southwest.

Attendees will be able to explore a wide swath of pastel works in landscape, still life, figurative work, abstraction and more, as well as a variety of differing styles in this unique medium that toes the line between wet and dry.

"PSNM enlisted three accomplished, nationally known pastelists to serve as jurors, [Bruce A. Gomez, William Schneider and Marie Tippets]. They reviewed and scored the 247 paintings that were submitted by artists living in 15 states across the U.S. and as far away as France," explains PSNM's Marilyn Drake. The Judge of Awards is accomplished wildlife and nature artist Lisa Gleim.

The highest scoring paintings are then displayed as part of the forthcoming exhibition within two gallery rooms at the Millicent Rogers Museum. The main gallery will also display paintings by juried artists who chose to have their paintings appear digitally in a "Virtual Interactive Online Exhibition" consisting of nearly 40 additional paintings. Together, approxi-



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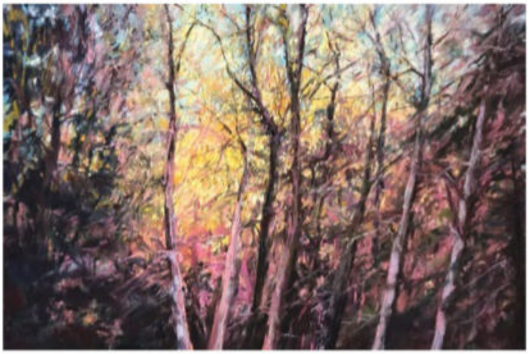

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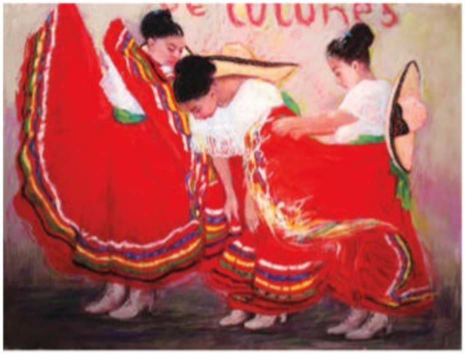


4

1
Sarah Blumenschein, *Reflections in a Teacup*, pastel, 11 x 14"

2
Christine Debrosky, *Desert Filigree*, pastel, 18 x 24"

3
Suzanne Malesovas, *Last Light*, pastel, 11 x 17"

4
Nori Thorne, *De Colores*, pastel, 18 x 24"

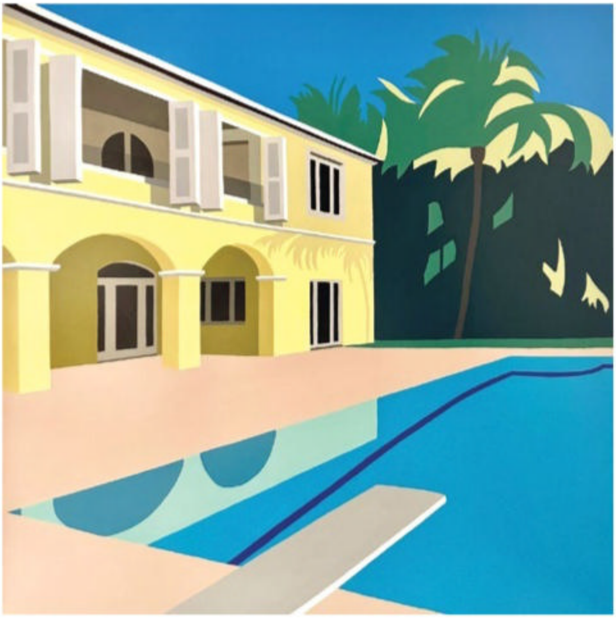
mately 100 works of art in total will be available for viewing.

"I am looking forward to seeing new paintings by artists I'm familiar with as well as those whose artwork I have never had the pleasure of seeing in person," says Drake. "The experience of viewing paintings framed and hanging in an exhibition is so much more satisfying than seeing paintings in an online exhibit."

Enchanted Colors will be held from March 22 to June 1, with the Gala Opening Celebration and Awards Ceremony on March 22 from 3 to 5 p.m. ●

ENCHANTED COLORS

March 22-June 1, 2025
Millicent Rogers Museum
1504 Millicent Rogers Road, El Prado, NM 87529
www.pastelsnm.com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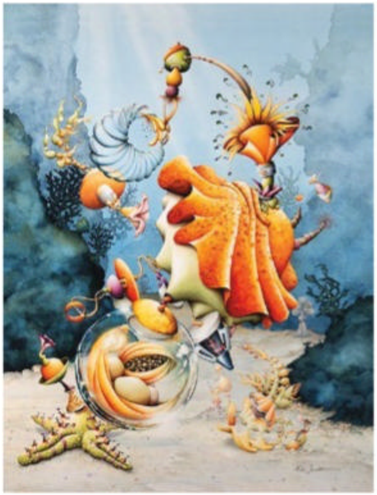
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1
Mei Shibata, *Late Afternoon Reflections*, acrylic on canvas, 30 x 30"

2
Alice Sundstrom, *She's Floating Toward Freedom and Endless Possibilities*, colored pencil, watercolor, 24 x 18"

An Incredible Variety

The All Florida Juried Exhibition highlights a diverse array of artworks created by Florida artists.

Returning for the 39th edition is the Alliance for the Arts' *All Florida Juried Exhibition*, dedicated to showcasing artists that reside in the state of Florida. "It is a celebration of the talent that exists in a state that is mainly thought of as [only] retirees and tourists," says marketing and development manager, Jennifer Falk.

In addition, artists compete for top prizes and awards in select categories. While artists are juried in only a week prior to the event, Falk shares that in past years, "we've showcased an incredible variety of artistic mediums, with nearly every form of creativity represented. Our exhibitions have featured carved wooden pieces, fused glass works, clay sculptures, textiles, poured paintings, detailed drawings, acrylic and watercolor works—just to name a few."

Falk also adds that one of the most exciting aspects of this exhibition is its ever-evolving nature—no two years are ever the same. "The main requirement is that the artist resides in Florida, allowing for a diverse and unpredictable selection of work," she says. "Each year features both emerging talents as well as well-known artists, and a wide range of artistic styles and mediums, making each exhibition a unique reflection of the creativity thriving in our state. The beauty of this exhibition lies in its ability to offer a one-of-a-kind experience every year, making each visit truly special."

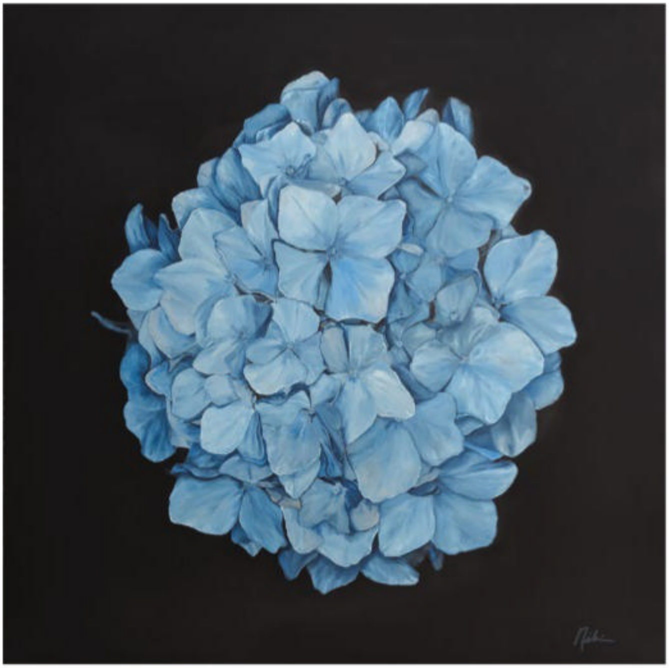
This year has two jurors selecting winners, including Barbara Hill, who has more than 30 years of professional experience in executive positions for Florida's leading cultural institutions; has provided advisory services to emerging, mid-career and established visual artists throughout the United States; and serves as independent curator, juror, grant writer, collections manager and educator. Juror number two is Tim Jaeger, who has maintained a studio in Sarasota, Florida, for over 25 years. He participates in exhibitions across several states and countries, received numerous awards, and is an art instructor as well.

The event begins with an opening reception on March 7 from 5 to 7 p.m. Jurors will also be present to hand out awards. The exhibition of work will hang at Alliance for the Arts in Fort Myers, Florida, through March 29. ●

39TH ANNUAL ALL FLORIDA JURIED EXHIBITION

March 7-29, 2025
Alliance For the Arts
10091 McGregor Boulevard, Fort Myers, FL 33919
www.artinlee.org

Niki Pfeiffer



Blue Hydrangea, oil on canvas, 48 x 48"

Niki Pfeiffer has a signature style that embodies a sense of serenity with a spark of optimism. She takes her inspiration from lighting, colors, the smallest of details in nature and her fascination with hydrangea flowers. Painting these flowers is about capturing a moment in time that can easily be missed and giving life to it on canvas. She borrows from a classic, traditional style and adds a contemporary compositional twist. Focusing on certain details allows the flowers' simple yet complicated beauty to shine through.

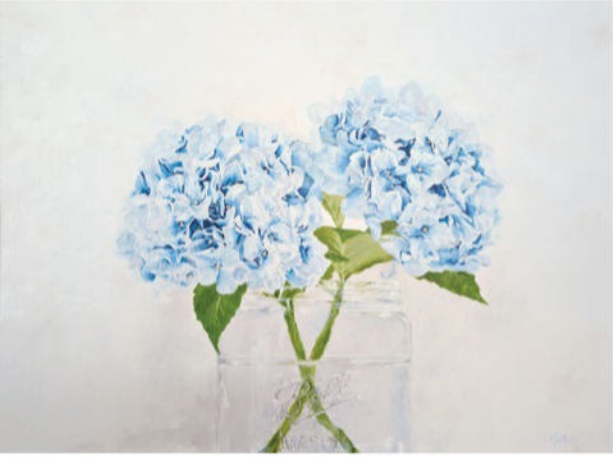
Pfeiffer's work goes beyond simply painting visually appealing pieces, but also weaves personal stories and memories into her art. One of the unique things she does on a commission basis is to paint hidden words into paintings that have special meaning to collectors. "One of my collectors had me paint her grandchildren's names into the petals, and another requested some favorite travel locations that had special meaning for her and her husband," she says.

She feels this unique approach not only enhances the artwork but also makes it a true reflection of the individuals who own it. Pfeiffer says, "I always enjoy hearing how much fun they had trying to find the hidden words in the painting with family and friends." It's this personal touch and her artistic style that has led to her work attracting a growing number of collectors.

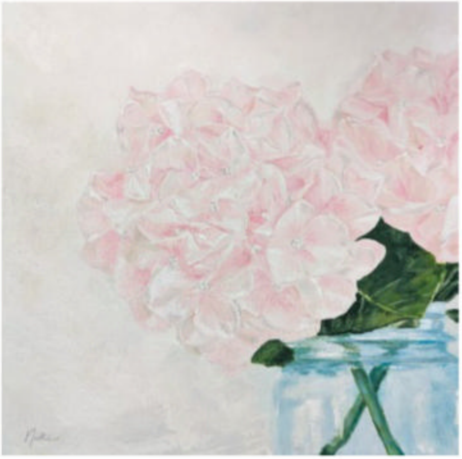
More of Pfeiffer's work can be seen on her website, which is updated regularly with her upcoming shows.

Want to See More?

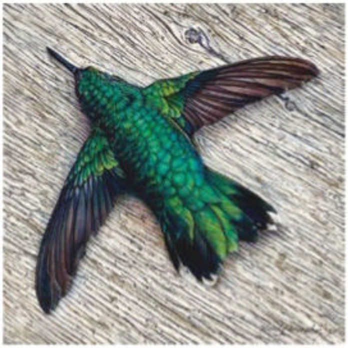
(267) 225-0812
niki@nikipfeiffer.com
www.nikipfeiffer.com



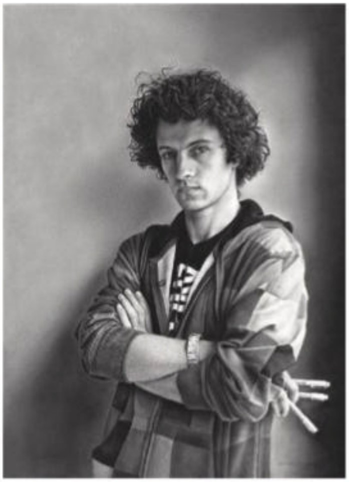
Feels like Yesterday, oil on canvas, 30 x 40"



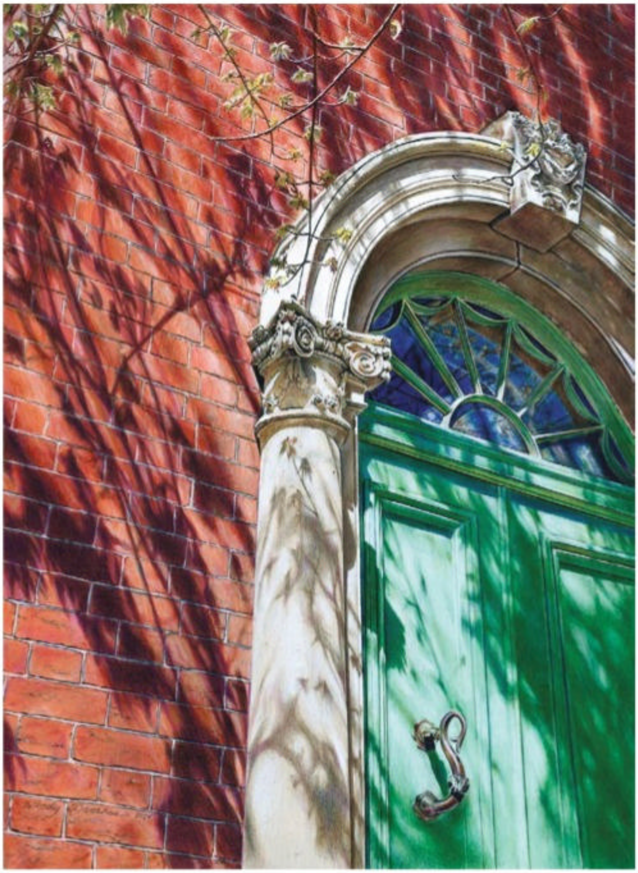
Quiet Morning, oil on canvas, 14 x 14"



Final Landing, colored pencil and acrylic on drafting film, 8 x 8"



Nick at Twenty Eight, carbon pencil and pan pastel on paper, 20 x 15"



The Statehouse on Prince, colored pencil and acrylic on drafting film, 15 x 11"

Wendy Jones Donahoe

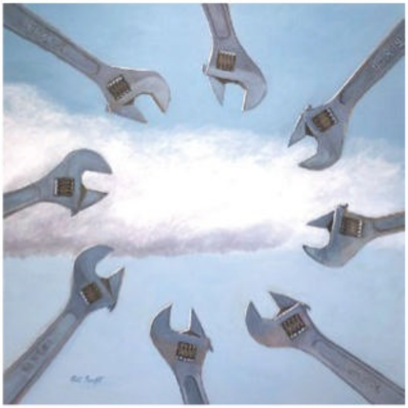
"Inspiration often strikes by happenstance," says Wendy Donahoe. "It's the catalyst that brings to life the subject of a portrait, but more importantly, inspiration enables the artist to capture that elusive essence of a person as conveyed in my carbon pencil and pan pastel drawing, *Nick at Twenty Eight*." A lifeless ruby-throated hummingbird, discovered on the floor of a Vermont shed, iridescent emerald wings spread wide, was the inspiration for *Final Landing*, which Donahoe completed in colored pencil and acrylic.

"On a late spring walk, awed by the brilliance of the day, I was stopped in my tracks as a dazzling display of dappled light scattered shadows across the face of a historic home, providing the inspiration to create *The Statehouse on Prince*," says Donahoe. Colored pencil on opaque drafting film is the primary medium employed, with vibrant acrylics painted on the reverse to enhance the colored pencil work. The finished drawing received the *American Art Collector* Editor's Choice Award in the 2024 *International Guild of Realism Fall Salon*.

Donahoe's drawing *Olivia* will be featured in *Women Artists of the DMV*, an exhibition curated by F. Lennox Campello that celebrates female visual artists from the Washington, D.C. region, and will premiere in September 2025 at six prestigious art spaces. Donahoe is also a 2024 *International Art Renewal Center Salon* finalist. Her work is exhibited throughout the year in juried exhibitions at the Art League Gallery in Alexandria, Virginia.

Want to See More?

www.wendydonahoeart.com



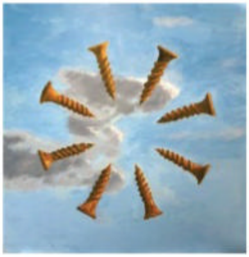
Eight Wrenches, acrylic on canvas, 48 x 48"

Peter Swift

Peter Swift's work combines two distinct elements: classical realistic still life painting and symmetrical design. He has coined the phrase "Symmetrical Realism" to describe this type of work.

Swift uses everyday objects to create these symmetrical still life paintings.

His biggest influences have been Louise Nevelson, Martin Puryear and Andy Goldsworthy. Following in the footsteps of these iconic artists, his goal is to use common objects—ones that we use everyday but barely notice—to create laconic, resonant symmetries.



Rusty Wood Screws, acrylic on canvas, 48 x 48"

Symmetry is a fundamental, underlying principle in art. However, over the past century, symmetry has been a factor, for the most part, only in abstract art, such as the work of Josef Albers and Frank Stella. Swift's work combines both symmetry and realistic rendering, along with imagination and meticulous craftsmanship.

More of Swift's work can be seen at the Seven Bridges Foundation in Greenwich, Connecticut, or by visiting the organization's website at www.sevenbridges.org.

Want to See More?

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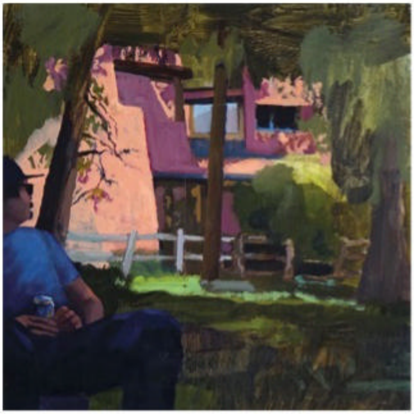
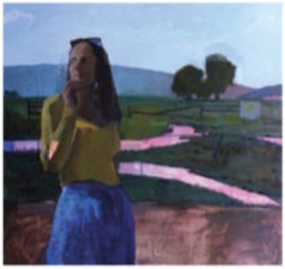


Emma Kalff, *Deep Summer*, oil on panel, 12 x 12"

Emma Kalff

Emma Kalff is intrigued by the surreal state of memories. "How is it that sometimes we can't recall who was in a room, but we can remember what the carpet looked like?," she asks. "Or we can remember exactly what someone said, but have no idea where we heard it?" In her oil paintings, Kalff subtly layers different scenes over one another to explore the strange displacement of memory.



Emma Kalff, *Perennial Adolescent*, oil on panel, 45 x 48"

She often starts with a plein air painting, takes it back into the studio and uses it as a jumping-off point. She then begins layering, adding figures or objects to the composition until it reaches a point of subtle surrealism. Her current series, *Personal Twilight*, explores this theme against the moody, liminal beauty of dusk. She uses muted tones to create a sense of stillness, inviting viewers to pause and reflect on the impermanence of time and memory.

Kalff thinks of painting as a service, with the goal being to provide the viewer with an emotional experience. More of her work can be seen at Abend Gallery in Denver, Colorado.

Want to See More?

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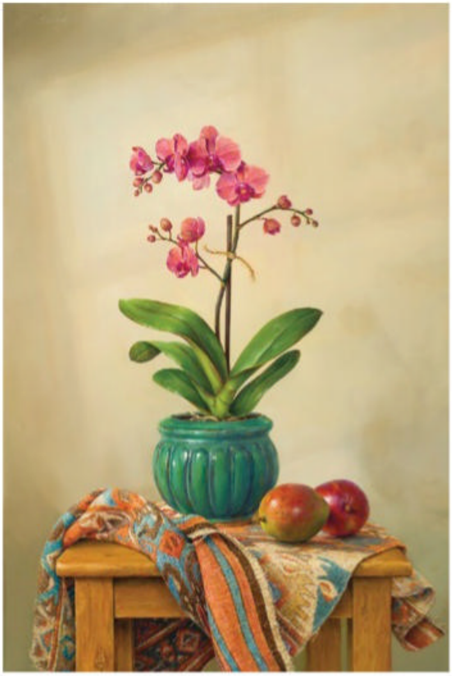
SOLD!

American Art Collector magazine has changed the way artists, galleries and collectors connect. It has closed the gap that previously existed in the traditional art market. Spectacular and instant SOLD! stories keep rolling in. Check out some of the highlights of the sales and connections achieved from the pages of our magazine and throughout the market.



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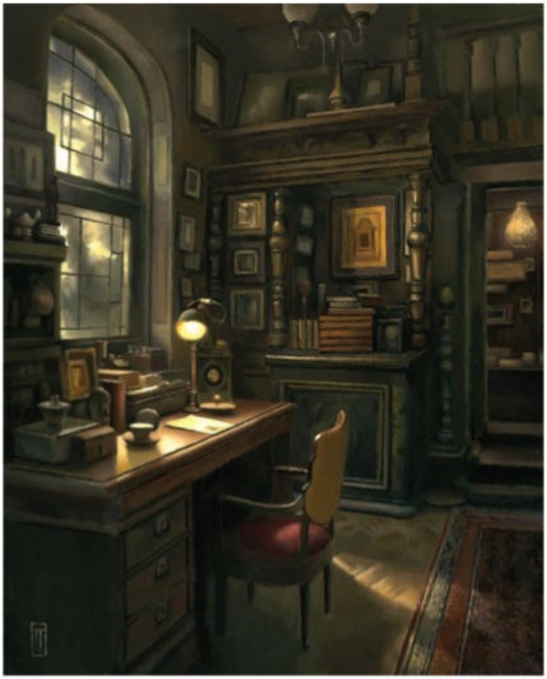

2

1 Still life by Pamela Carroll goes to a collector through Principle Gallery

About the work, Principle Gallery's assistant director Taylor Chauncey says, "Pamela Carroll's painting *Orchids & Mangos* is a masterful harmony of realism and warmth, where every brushstroke breathes life into the vivid orchid, textured fabric and ripe mangos. Pamela's technique captures light and shadow with delicate precision, transforming everyday objects into a timeless narrative of elegance and simplicity."

2 Rehs Contemporary sells multiple works by representational painter Timothy W. Jahn

Timothy W. Jahn, an artist deeply committed to representational art, presently focuses on the intricate study of interior scenes. His oeuvre is defined by a distinctive fusion of the real and the surreal, meticulously designed to elicit a sense of mystery and intrigue. His approach to artistry beckons the audience into a unique space where the commonplace merges seamlessly with the mysterious, crafting an engaging journey into the realms of the unexplored. "In Jahn's work, whether paintings or charcoal drawings, the images offer a starting point for further contemplation," says gallerist Howard Rehs. "Sometimes that might be an appreciation of an elegant, patterned still life, and sometimes it might be a meditation on identity or mortality."

Interested in having your SOLD! story featured in the pages of *American Art Collector* magazine? Email Sarah Gianelli at sgianelli@americanartcollector.com to find out how you can share your recent sales and successes.

1
Pamela Carroll, *Orchids & Mangos*, oil on panel, 36 x 24". Courtesy Principle Gallery, Charleston, SC.

2
Timothy W. Jahn, *The Silent Storyteller*, oil on panel, 10 x 8". Courtesy Rehs Contemporary, New York, NY.

ARTISTS IN THIS ISSUE

Alessi, Salvatore 84
Almeida, Deladier 78
Anderson, Cher 61
Armstrong, Kathy 63
Aubey, Pauline 61
Balmert, Nancy 73
Bilodeau, Daniel 104
Blumenschein, Sarah 112
Bowes, Shana 60
Box, Kevin 72
Caravela, Elena 94
Carroll, Mary 82
Carson, Michael 104
Casanova, Ale 51
Comer Lowe, Karen 37
Connelly, Mary 52
Cricchio-Efchak, Barbara 33
Debrosky, Christine 113
Denny, Mika 59
Donahoe, Wendy 116
Duquette, Marc 34
Dürer, Albrecht 70
Eccleshall, Andy 102
Edet, Udy 62
Egan, Allen 84
Fanin, Shannon 60
Forrest, Christopher 108
Gersony, Deborah 109
Glass, Margot 67
Grossfield, Katherine 37
Groves, Christopher 98
Harris, Kenny 50
Hegner, Olga 72
Hensick, Maret 70
Israel, Karen 34
Jameson, Lyndsey 82
Jodoin, France 96
Johann, Anne 33
Johnson, Andrea 68
Kain, Jodie 109
Kalff, Emma 117
Katz, Alex 68
Kennedy, Tim 50
Korbel, Debbie 61
LaFosse, Michael G. 74
Leonard, David 92
Lindamood, Patsy 37
Maguire, Carol 70
Malesovas, Suzanne 113
Martin, Susannah 42
McClear, Brian 35
McKenna, K.L. 60
Meister, John 73
Menon, Jayanthi 50
Miller, Carol 36
Monkman, Kent 22
Mundy, C.W. 32
Muzylowski Allen, Shelley 58
Nelson, Priscilla 63
Nichols, Mary E. 57
O'Keeffe, Georgia 57
Overton, Brad 106
Pelech, John Michael 36
Pfeiffer, Niki 115
Pierce, Christopher 34
Pisanelli, Geppy 22
Placer, Andrea 59
Preston, Larry 69
Revennaugh, Stephanie 59
Riker, Elizabeth Downer 36
Ringgold, Faith 22
Ripple, Jeffrey 66
Robertson, Mary 59
Rosier Smith, Jeanne 74
Ruiz, Kari Ganoung 111
Scheiffer, John 106
Scheifflee, Brett 100
Schmidt, Ana 95
Scott, O'Neil 95
Shawn, Arena 72
Shibata, Mei 114
Sobelson, Joel 108
Sprietsma, Lisa 62
Stein, Adrienne 56
Sundstrom, Alice 114
Sutherland, Jane 71
Swift, Peter 117
Thomas, Phillip 83
Thorne, Nori 113
Venezia, Alex 86
Vera, Marco Giovanni 36
Vhay, Erica 58
Walsh, Ted 100
Waltke, Lynn 62
Weinekötter, Angelika 95
Werneck, Daniela 83
Westerberg, Aaron 105
Wright, Jimmy 67
Wysocki, Stephen 111
Yelonek, Scott cover, 90
York, Star Liana 63
Zamarripa, Zoey 63
Zang, Daryl 60
Ziemienski, Dennis 106

ADVERTISERS IN THIS ISSUE

33 Contemporary Gallery / Lake Worth Beach, FL	9
Alexander, Rich / Mount Kisco, NY	17
Altamira Fine Art / Jackson, WY	5
American Artists Professional League / New York, NY	11
American Impressionist Society / Omaha, NE	15
Arcadia Contemporary / New York, NY	Cover 2, 1
Arizona Fine Art Expo / Scottsdale, AZ	Cover 3
Armstrong, Kathy / Rochester, NY	40
Art by Udy / Tucson, AZ	38
Balmert, Nancy J. / Seabrook, TX	10
Blue Rain Gallery / Santa Fe, NM	Cover 4
Celebration of Fine Art / Scottsdale, AZ	21
Cher's Creations / Chandler, AZ	25
Cricchio-Efchak, Barbara / Fairlawn, NJ	54
Downer Riker, Elizabeth / CHECK	55
Duquette, Marc / Buffalo, NY	76
Grossfeld, Katherine / Durham, NC	76
Israel, Karen / West Hartford, CT	55
Johann, Anne / Cold Spring, NY	54
Kalff, Emma / Ridgway, CO	41
Kay Contemporary Art / Santa Fe, NM	11
Korbel, Debbie / Sherman Oaks, CA	41
Lindamood, Patsy / Huntsville, TX	54
Lisa Sprietsma Fine Art / Benson, AZ	31
Loew, Karen J. / New York, NY	55
Marco G. Vera Fine Art / Woodside, NY	41
McClear Art / West Hartford, CT	76
McKenna, Katharine / Saugerties, NY	26
Medicine Man Gallery / Tucson, AZ	7
Meister, John / Albuquerque, NM	29
Miller, Carol / Newport, RI	40
Nelson, Priscilla / Scottsdale, AZ	27
Pelech, John Michael / New York, NY	55
Pfeiffer, Niki / Newtown Square, PA	12
Pierce, Christopher / Shushan, NY	39
Richard J. Demato Fine Arts Gallery / Romeo, MI	2, 3
Ruiz, Ganoung Kari / Interlaken, NY	24
Salmagundi Art Club / New York, NY	8
Scottsdale Art Week / Scottsdale, AZ	19
Swift, Peter / Rockville, MD	31
Thunderbird Artists / Fountain Hills, AZ	39
Uline / Pleasant Prairie, WI	29
Waltke, Lynn / Tucson, AZ	38
York, Star Liana / Abiquiu, NM	28
Zamarripa, Zoey / Austin, TX	23

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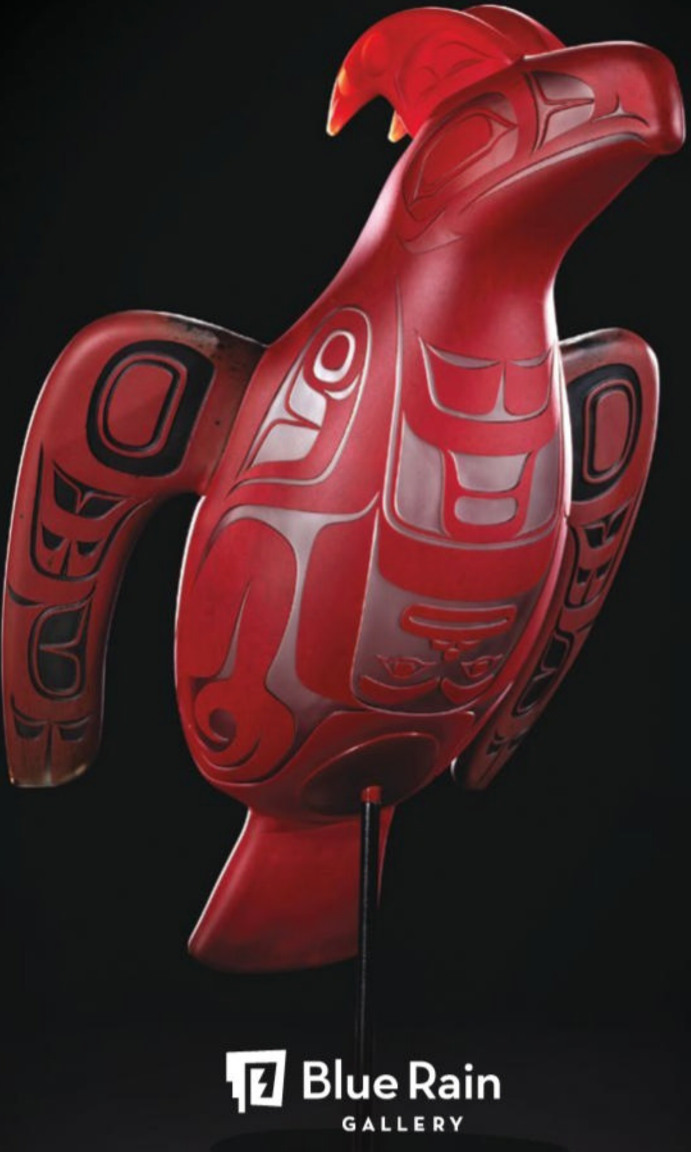

Preston Singletary
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